BHAVAN'S BOOK UNIVERSITY

PATHWAY TO GOD IN KANNADA LITERATURE

R. D. Ranade

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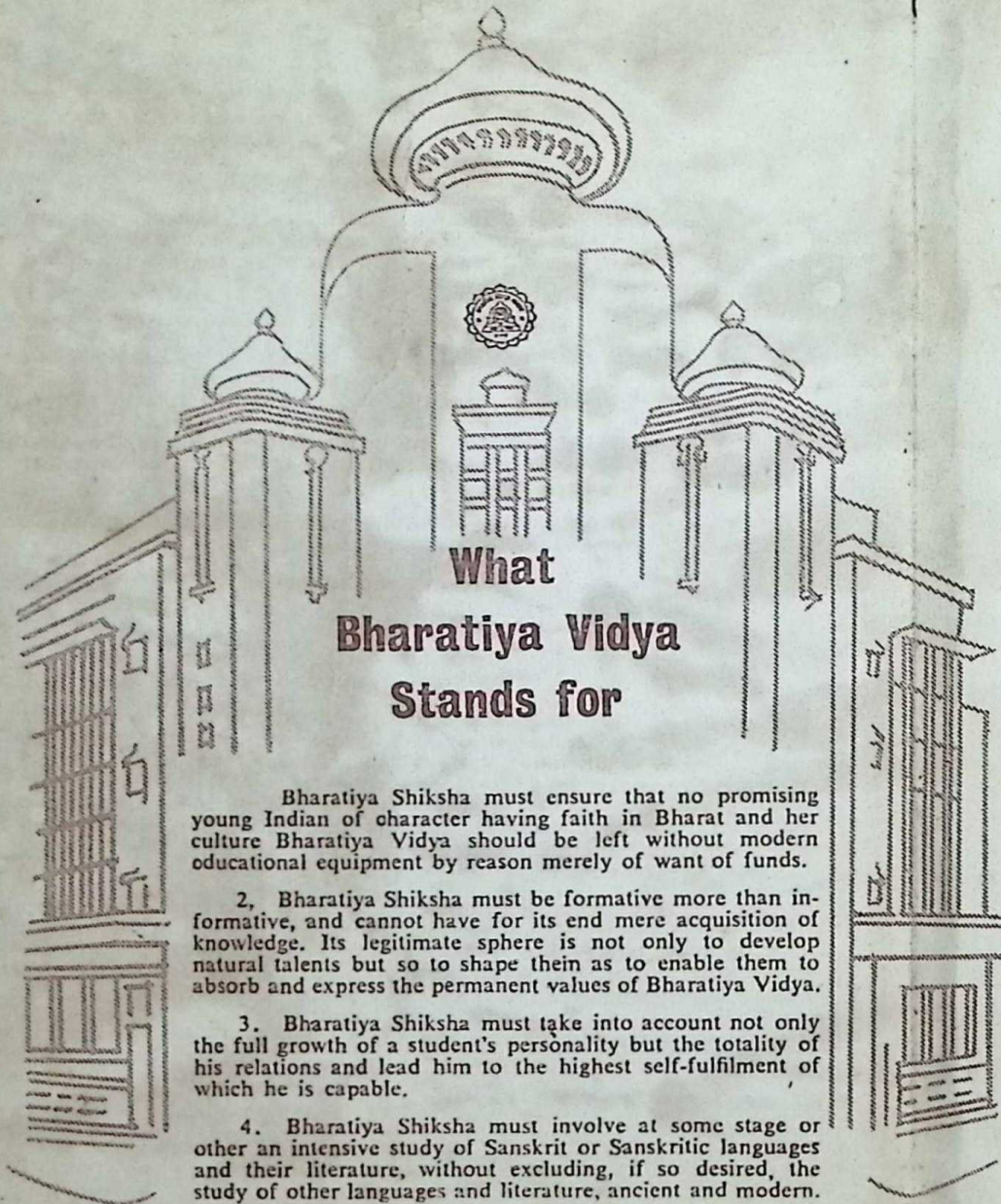

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आ नो भद्राः क्रतवो यन्तु विश्वतः।

Let noble thoughts come to us from every side.

—Rgveda, I-89-i

BHAVAN'S BOOK UNIVERSITY

General Editors :

K. M. MUNSHI

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PATHWAY TO GOD IN KANNADA LITERATURE

by

Dr. R. D. RANADE

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PATHWAY TO GOD
IN
KANNADA LITERATURE

BY

R. D. RANADE

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GENERAL EDITORS' PREFACE

The Bharatiya Vidya Bhavan— that Institute of Indian Culture in Bombay—needed a Book University, a series of books which, if read, would serve the purpose of providing higher education. Particular emphasis, however, was to be put on such literature as revealed the deeper impulsions of India. As a first step, it was decided to bring out in English 100 books, 50 of which were to be taken in hand almost at once. Each book was to contain from 200 to 250 pages and was to be priced at Rs. 2–50.

It is our intention to publish the books we select, not only in English, but also in the following Indian languages: Hindī, Beṅgālī, Gujarāti, Marāṭhi, Tamil, Telugu, Kannaḍa and Malayālam.

This scheme, involving the publication of 900 volumes, requires ample funds and an all-India organisation. The Bhavan is exerting its utmost to supply them.

The objectives for which the Bhavan stands are the reintegration of the Indian culture in the light of modern knowledge and to suit our present-day needs and the resuscitation of its fundamental values in their pristine vigour.

Let me make our goal more explicit:

We seek the dignity of man, which necessarily implies the creation of social conditions which would allow him freedom to evolve along the lines of his own temperament and capacities; we seek the harmony of individual efforts and social relations, not in any make-shift way, but within the frame-work of the Moral Order; we seek the creative art of life, by the alchemy of which human limitations are progressively transmuted, so that man may become the instrument of God, and is able to see Him in all and all in Him.

The world, we feel, is too much with us. Nothing would uplift or inspire us so much as the beauty and aspiration which such books can teach.

In this series, therefore, the literature of India, ancient and modern, will be published in a form easily accessible to all. Books in other literatures of the world, if they illustrate the principles we stand for, will also be included.

This common pool of literature, it is hoped, will enable the reader, eastern or western, to understand and appreciate currents of world

thought, as also the movements of the mind in India, which though they flow through different linguistic channels, have a common urge and aspiration.

Fittingly, the Book University's first venture is the *Mahābhārata* summarised by one of the greatest living Indians, C. Rajagopalachari; the second work is on a section of it; the *Gītā* by H. V. Divatia, an eminent jurist and a student of Philosophy. Centuries ago, it was proclaimed of the *Mahābhārata*: 'What is not in it, is nowhere.' After twenty-five centuries, we can use the same words about it. He who knows it not, knows not the heights and depths of the soul, he misses the trials and tragedy and the beauty and grandeur of life.

The *Mahābhārata* is not a mere epic; it is a romance, telling the tale of heroic men and women and of some who were divine; it is a whole literature in itself, containing a code of life, a philosophy of social and ethical relations and speculative thought on human problems that is hard to rival; but above all, it has for its core the *Gītā* which is, as the world is beginning to find out, the noblest of scriptures and the grandest of sagas in which the climax is reached in the wondrous Apocalypse in the Eleventh Canto.

Through such books alone the harmonies underlying the culture, I am convinced, will one day reconcile the disorders of modern life.

I thank all those who have helped to make this new branch of the Bhavan's activity successful.

QUEEN VICTORIA ROAD,
New Delhi,
3rd October, 1951

K. M. MUNSHI

PUBLISHER'S NOTE

We have great pleasure in presenting to the reading public this scholarly treatise from the pen of the late Dr. R. D. Ranade. It has been the outcome of the joint efforts of the Karnatak University, Dharwar, and the Bharatiya Vidya Bhavan, Bombay. Our thanks are due to the University authorities for allowing us to include this volume in our popular Book University Series and for their collaboration in its publication.

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FOREWORD

The present book contains the substance of lectures the late Dr. R. D. Ranade delivered under the auspices of the Karnatak University during the years 1954–57 on Karnāṭaka Mysticism. As in the case of his book on mysticism in Hindī literature, he chose for this book also a similar title, 'Pathway to God in Kannaḍa Literature.' Dr. Ranade was a great scholar of international repute, and held the Chair of Philosophy in Allahabad University with distinction for about twenty years from 1927-47, and retired as Vice-Chancellor of that University in 1947. Previous to that, he was one of the very distinguished Life-Members of the Deccan Education Society, and Professor of Philosophy in the Fergusson College, Poona.

Although he spent most of his life in Poona and Allahabad, he never lost sight of the fact that his early upbringing and spiritual training took place in Karnāṭaka. He established an Āśram at Niṁbāḷ (Bijāpur District), and used to spend some months there every year with his ever-widening circle of friends and disciples. In fact, he was in his boyhood initiated into spiritual life by the saint of Umadi, who was himself a disciple of the great Vīraśaiva saint, Śrī Guruliṅga Jaṅgama Mahārāja of Niṁbargi. He thus had an intimate knowledge of the main currents of the mystic life preached and practised in Karnāṭaka during the past thousand years or so.

Dr. Ranade himself was one of the great mystics of modern times and, grounded as he was in deep mystic experiences, he has expounded mystical philosophy as few have been able to do. Among his great works are included 'Mysticism in Mahārāṣṭra' and 'Pathway to God in Hindī

Literature.' With such an eminent scholar and philosopher in our midst, we of the Karnāṭak University could hardly resist the temptation of requesting Dr. Ranade to write a book on Mysticism in Kannaḍa literature, on the lines he had already done on mysticism in Marāṭhi and Hindī literatures. So, the University invited him to deliver a course of twenty lectures on Mysticism in Karnāṭaka, which could be later on published by the University in the form of a book. To that, he readily agreed; but since the lectures needed a great deal of preparation, he said, he would give a course of three or four lectures every year, and would arrange the entire material required for the book in six or seven years.

Dr. Ranade followed a novel and very interesting method of delivering his lectures. He used to arrange the subject-matter of all his lectures very systematically, choosing the best songs from the most eminent Śaiva and Vaiṣṇava mystics, who have written in Kannaḍa. He then arranged the songs and sayings topically. Each lecture covered the subject-matter of seven or eight songs, which were arranged in the developmental order of thought. He used to give at the beginning of his lecture a brief account of the songs, their authors, and the main topics to be discussed, and then proceeded to expound each song in detail. Each song was first sung in accompaniment with *Taṁbora* and *Tabala* by Śrī Gururao Deshpande and his brother, and some songs were sung by the grandsons of the great Saint of Niṁbargi.

Unfortunately, however, Dr. Ranade could not complete the course of twenty lectures on Karnāṭaka Mysticism, as originally planned by him. He had delivered and written fourteen lectures, and had kept ready the synopsis, brief notes, etc., of the remaining six lectures. He passed away in June 1957 without being able to deliver the remaining six lectures. The

University was in a great difficulty to find persons who could complete the work of Dr. Ranade as envisaged, by him. Fortunately, Dr. R. R. Diwakar, and two of the devoted disciples of Dr. Ranade, viz., Professors N. G. Damle and K. V. Gajendragadakar, agreed to constitute an Editorial Committee to complete the work. They decided to take the valuable help of Professor B. R. Kulkarni of the Arts College, Yeotmal, Śrī. M. S. Deshpande, M.A., of Athani, Śrī. R. S. Rao, and Śrī. B. R. Nimbargi whose contacts with Dr. Ranade during his life-time were very close. The University is grateful to the Committee, and to all these persons for voluntarily coming forward and bestowing much thought and attention to the work of completing this volume. The University is also grateful to the Bharatiya Vidya Bhavan of Bombay for undertaking the publication of this volume, which, I am sure, would be welcomed by spiritual aspirants all over the world, coming as it does from the pen of such a perfect scholar, writer and philosopher-saint.

KARNATAK UNIVERSITY,
Dharwar,
20th March, 1960

D. C. PAVATE
Vice-Chancellor

INTRODUCTION

There is no doubt that the Karnāṭak University has rendered signal service to seekers of God everywhere, and to mystic literature in the Kannaḍa language, by first inviting Dr. Ranade to speak on this important subject, and then bringing out the substance of his talks in the present form. Dr. Ranade has not only brought to bear on this subject his vast knowledge, his rich experiences, and his deep scholarship, but has presented the varied aspects of Karnāṭaka Mysticism in such a methodical and comparative manner that one can now easily study and understand its importance in the perspective of world-mysticism. His estimate of the Kannaḍa mystic saints, both Śaiva and Vaiṣṇava, is very high. They rank high not only among the saints of India, but according to him, in certain respects, especially in the expression of highest mystical experience, they have reached rare peaks.

In his introductory lecture, Dr. Ranade has made a comparative review of the mystics of Kannaḍa, Marāṭhi, Hindī and English literatures, and showed how important is the place of Karnāṭaka mysticism among the mysticisms of the world. He has compared Prabhudeva with Socrates and Jesus; he has pointed out great analogies in the ideas of Basavēśvara, Plato and Tukārāma; Cannabasava was a Karmayogi, and as such could stand comparison with Phaedo and with Rāmadāsa. The cryptic mystic, Sarvajña, has been rightly compared with the Greek enigmatic philosopher Heracleitus; while the mystical thoughts of Siddharāma have been declared to be analogous to those of St. Augustine, of Nijaguṇaśivayogi to those of Ēkanātha and Jagannāthadāsa. Kanakadāsa of Karnāṭaka, Chokhā-melā of Mahārāṣṭra, and Raidās of Hindī literature have been stated to be of the same status in the society of their times. They all occupy a very high position among the saints of India. Similarly Purandaradāsa, Sarpabhūṣaṇa and Śarīf Sāheb have found their analogues in Tulasīdāsa, Sūradāsa and Kabīr respectively.

Mahipati of Kakhaṇḍki and of Gwalior have been stated to be similar to each other in many respects.

Incentives to spiritual life, moral preparation for spiritual life, importance of the spiritual teacher in mystical life, his nature and functions, the characteristics of the ideal spiritual teacher and saint, and his relation to God on the one hand, and to his disciples on the other; characteristics of an ideal devotee and his attitudes towards God and Guru; the name of God, and methodology of meditation on the name of God, criteria of spiritual experience, and the various kinds of cumulative and supernal spiritual experiences; and their liberative, cosmical and benefactory effects etc., form the main topics of elaborate and yet very illuminating and lucid discussion in all his lectures. Above all, every topic is illustrated by very appropriate quotations from the songs and sayings of various Kannaḍa mystics.

As a brief synopsis of the main points discussed is given at the beginning of each chapter, attention of the reader may be drawn here only to some important points of advance of Dr. Ranade's thought and method of exposition over his earlier works of a similar nature. In his monumental constructive survey of the Upaniṣadic Philosophy, Cosmology, Psychology, Ethics, Metaphysics and Mysticism are all given equal importance; while in his delineation of the teachings of the great mystics of Mahārāṣṭra only Metaphysics, Ethics and Mysticism occupy a place of honour. A further step in advance of his mystical thought can be noted in his volume on 'Pathway to God in Hindī Literature.' There the only subject-matter of discussion is Mysticism in all its aspects, and Ethical considerations are discussed as a necessary preparation to mystical life. In the present volume on 'Pathway to God in Kannaḍa Literature,' however, the matter and the method of exposition are almost identical; but we observe a step in advance in his mystical experience, and therefore, in his thought and its exposition. Firstly, in this work he

specially mentions 'continuity' and 'growth' as important criteria to determine the validity of mystical experience, in addition to those already discussed in his earlier works. This marks a definite advance in the thought and experience of Dr. Ranade. Secondly, in his volume on Hindī mystics he raises the question, 'How far can photic, phonic, chromic spiritual experiences occur simultaneously?' But it seems evident that later the question was solved for him by his ever-advancing experience, and in the present volume he positively asserts that these experiences form the highest stage in the development of the mystical life of the great mystics, and he has devoted two chapters to a detailed discussion of the 'cumulative' and 'supernal' experiences. This may be one of the reasons why he regards the contribution of the Kannaḍa mystics to world-mysticism as something specially valuable.

Before I close, I must express a deep sense of gratitude to the University on behalf of myself and my colleagues, whose names have already been mentioned by the Vice-Chancellor in his Foreword, for entrusting this very valuable task to us, and thus giving us an opportunity to be of service in a cause, which was so dear to Dr. Ranade. I must thank my colleagues very much for the ungrudging co-operation they have always given in accomplishing this task, which was somewhat of a special nature. But for their devotion to Dr. Ranade and their endeavour to identify themselves with his spirit, this work could not have been done easily and efficiently. The satisfaction of doing such a work lies in the work itself, and I am glad that we have been able to complete it and present it to the public in the best form we could.

Lastly, I must thank the Samyukta Karnataka Press for expediting the printing for bringing out the book at the earliest.

BANGALORE
March 30, 1960 R. R. DIWAKAR

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CHAPTER I

A PHILOSOPHICAL PRELIMINARY

I am extremely obliged to the Karnatak University, for giving me this opportunity of placing my ideas on Karnāṭaka Mysticism before the public. I recall to my mind what I said at Dharwar in the year 1921. I gave a lecture in the Karnatak College on the 'Evolution of Indian Thought', while I was returning from Mysore. One of my students, who is a professor now, when searching my papers, found a summary in my own handwriting of what I said on that occasion. I said then, that Dharwar would be the 'Centre' of a future Karnatak University, and it has come true. This to me is a source of pride today, because at that time it was not thought possible even to conceive of Dharwar as the seat of a university.

The Vice-Chancellor has spoken to you about the nature of mysticism, and I think he has done so correctly. Mysticism is a way of spiritual life, which binds all humanity together. It is not enough for us merely to know what the different philosophers, and the Christians, the Muslims, the Jains, the Buddhists. the Vaiṣṇavites, or the Liṅgāyats propound for the attainment of God; it is necessary to analyse what lies behind these philosophies and these religions. We can then discern that essentially the same kind of spiritual teaching pervades them all. I have made this clear in my works, 'Mysticism in Mahārāṣtra' (1933) and 'Pathway to God in Hindi Literature' (1954). I am going to confirm the same by a study of Karnāṭaka Mysticism.

I have already given three lectures on Karnāṭaka Mysticism, one at Dharwar in 1950, the other at Belgaum in 1951,

and the third at Delhi in 1954. But a more concentrated attention on the nature of the contribution which the Kannaḍa mystics have made was desirable. I know my own limitations. When I recall to mind the work that has been already accomplished by many Karnāṭaka scholars, I fancy that I am nowhere, so far as their linguistic or philological interpretations are concerned. But my pursuit of philosophical studies extending over more than forty years has given me a point of view, which tries to reconcile all these and other different interpretations.

I want to begin this series of lectures by drawing your attention to a few characteristics of mysticism in general. This is necessary in order to determine the place of Karnāṭaka Mysticism in the world, and to understand clearly that Karnāṭaka Mystics occupy a very high place among the great God-realisers all over the world. I should not make comparisons; but I leave it to you to make them in the light of the material I am placing before you. I shall state in brief the doctrines of these mystics. From my study of Marāthi and Hindi mystics, I can assure you that Kannaḍa mystics stand on a level, which is in no way inferior to that of the other mystics. In a way, we may say that in many respects they stand even on a higher level. All this will become clear to you as I proceed with my exposition.

In the first place, what is meant by mysticism ? As our Vice-Chancellor has pointed out, it is the philosophy of God-realisation, which implies and involves the faculty of intuition. What is this faculty of intuition ? How is it different from intellect, feeling and will ? All students of psychology know what intellect, feeling and will are; but many of them do not know what intuition is. Students of Kant understand it in the sense of perception. According to mystics, however, intuition

is a faculty of supersensuous experience which is aroused in us by proper spiritual initiation and practice. I have known many savants and learned friends, and with them I have had discussions on the subject. And physiologically, we might say that the faculty of intuition is concerned with what might be called central instead of peripheral initiation. It is not the external or outside sense-experience that counts; it is the experience that is generated inside us in our intuitional process, that is, in the process of following the path of God, that matters. So intuition is something which transcends intellect, feeling and will. It has got a physiological support in what purports to be central initiation. Then there is an element of supersensuousness in this intuitional experience. All our normal experience is connected merely with our sensuous nature. But this experience is supersensuous, as a Mahārāṣṭra mystic has pointed out, *andhaḷyāne dekhile bāhiryāne aikile pāṅgaḷyāne pāṭhalāga kelāre* : a blind man was able to see, a deaf man was able to hear, and a lame man was able to go in pursuit; or as Hindi mystics have put it, *binu paga calai sunai binu kānā*....walks without feet, hears without ears Tulasidāsa); *andhe kuṅ saba kuca darasāi*....a blind man sees all things (Sūradāsa). The same thing has been said by many Kannaḍa mystics. So, intuition, supersensuous experience and central initiation are involved in the evolution of mystical experience.

Among the psychological characteristics, special mention may be made of continuity. Spiritual experience must not be discontinuous. If it comes once in a while and leaves you off, and if you do not get it again and again, it is no spiritual experience at all. This continuity is also attended by the process of growth. We should not be idle or rest content merely with the intuitive experience we have; that,

experience must grow from day to day and from year to year, and the ultimate result of the growth of this kind of super-sensuous experience would be a sort of an asymptotic approximation to Reality. The hyperbole never meets the asymptote, but goes on approaching it continually and meets it at infinity. It is in this way that the Sādhaka or the spiritual aspirant tries to approach God. Whether he actually meets him or nót, we do not know. Even the great Jñāneśvara has said that there is that difference between even the highest Sādhaka and God, as there is between the gold of fifteen and half carats and the gold of sixteen carats. That, however, is a question for philosophy, and I am not going to discuss it here at present. Asymptotic approximation to Reality thus constitutes another feature of this intuitional experience.

So far then about the psychological aspect. As regards the metaphysical aspect, those, who have studied Kant, know that no experience can be called valid or real, unless at the same time it is universal and necessary. Such universal and necessary experience is objectively valid. Kant has bestowed great labour on the correspondence of universality, objectivity, necessity and validity. All these marks are present in mystical experience. If you take a census of the mystics, experiences, provided the mystics give out their experience to the world, you will find that there is general agreement among them. No real mystic usually gives expression to his own inner experience. What is the use of giving a verbal expression to such an experience? he would ask. It may be regarded by others either as exaggerated and figurative or even smacking of some chink in the brain. William James in his 'Varieties of Religious Experience' has tried to collect and present these experiences. When these experiences are put

together, we find a striking universality in them.

Finally, in regard to the most authentic criterion of mystical experience, we shall have to refer to the three well-known epistemological theories, namely, Idealism, Realism and Pragmatism, the first stressing coherence, the second correspondence or independence, and the third satisfaction. On the one side, satisfaction leans towards the pleasure of the hedonists, and on the other towards the beatification of the mystics. It is said by a great philosopher that it is much better to be a Socrates dissatisfied than a fool satisfied. We might extend this argument and say that it is much better to be a mystic dissatisfied than a Socrates satisfied! So, this satisfaction of the mystic is what is called beatification, bliss or ecstasy.

The philosophy of beatification involves a sort of catalepsia. Now what is catalepsia? It is one finger, five fingers, open palm, the one hand being entwined with the other. Such holding together is represented in mystical experience also, by the experience of the eye supported by the experienee of the ear, tongue, skin, movement and so forth. This is what the Stoics used to call catalepsia. It is this kind of binding together and integration of supersensuous experiences that constitutes absolute beatification. It would be rather out of place to speak here more about it, but I can tell you that beatification has got a philosophy of its own. I have a long-cherished idea that I might be able to write a book on the philosophy of beatficism. Beatification might be looked at from six points of view: from the metaphysical and epistemological, from the psychological and mystical, and from the ethical and axiological. Whatever the point of view, it is beatification that constitutes the ultimate end, and it is this that has been aimed at by all the mystics of the world. It

is this ideal of the enjoyment of perfect bliss which binds the community of saints together.

So far I have mentioned certain general characteristics of mysticism. From this brief philosophical discussion you would be able to see, as we proceed, that all these things are present in a high degree in Kannaḍa mystics.

These great Kannaḍa mystics evidently divide themselves into two schools, the Śaivite and the Vaiṣṇavite. A real mystic, however, is he who is neither a Śaivite nor a Vaiṣṇavite. This will become apparent to you when you study the songs incorporated in these lectures. I might say that just as Allahabad is the site of the confluence of the two rivers, the Gaṅgā and the Yamunā, so Dharwar too may become the confluence of the two streams of thought, Śaivism and Vaiṣṇavism. I may also point out that the Śeṣa is welcome both to the Śaivas and the Vaiṣṇavas; Śaivas make Śeṣa into a necklace which decorates the neck of their God Śiva, and Vaiṣṇavas look upon Śeṣa as the resting couch of Viṣṇu. So, it is this Śeṣa who reconciles these two schools of thought, the Śaivite and the Vaiṣṇavite. My endeavour, however, is to deal not with their dogmatic differences, but with their common spiritual experiences and with what they have contributed through their own experiences and their expression to the development of mystical thought in general.

From that point of view, we can see some parallels between the great Kannaḍa mystics and many of the mystics of the world. For example, if we take the Greek philosophers such as Socrates, Plato and Phædo, they are present in the Anubhava Maṇṭapa at Kalyāṇ, Prabhudeva representing Socrates, Basaveśvara representing Plato and Cannabasava representing Phædo. When I was reading 'Śūnya Saṁpādane', I wondered whether a comprehensive volume could not be

written about these mystics after the manner of such eminent Platonic scholars like Jowett and Burnet. It is a very extraordinary work. The dialogues in 'Śūnya Saṁpādane' are planned very much on the lines of the Platonic dialogues. The great saint Sarvajña in his characteristic antithetical manner of expression has his parallel in the Greek philosopher Heraclitus. Incidentally I might mention that those of you who have read Śrī Aurobindo Ghosh know that he was very fond of this Greek philosopher. I had written an essay on Heraclitus in the year 1917, on which he wrote about ten articles, and they have been published in the form of a separate book about ten years ago.

If we go to the Christian period, we shall see that corresponding to the four great representatives of Christianity in the development of Christian thought, namely, Jesus Christ, St. Paul, St. Augustine and Martin Luther, we have among the Karnātaka mystics their representatives in the personalities of Prabhudeva, Basava, Siddharāma and Cannabasava, who adorned the Anubhava Maṇṭapa.

If we go to the Mahārāṣṭra mystics, we find the same parallels. In my opinion Basaveśvara occupies the same place in Kannaḍa mysticism which Tukārāma occupies in Mahārāṣṭra mysitcism; because they both have the same fervent attitude towards God which enables them to approach Him directly. If Basaveśvara may be regarded as the Tukārāma of Karnāṭaka Mysticism, Cannabasava may be likened to Rāmadāsa. He is the disseminator of faith, the active worker and the organiser as Rāmadāsa. Further, the great Mahārāṣṭra saint, Ekanātha, who is both a philosopher and a mystic has his parallel in Jagannāthadāsa among the Vaiṣṇava saints and Nijaguṇa Śivayogi among the Vīraśaiva saints. They are as great philosophers as they are

mystics. Still further, Kanakadāsa closely resembles Cokhamela as both of them were great God-realisers and both have given a vivid expression to their direct spiritual experiences. As a poet, however, Kanakadāsa is superior to Cokhamela. And finally, very peculiarly the two saints of the same name, Mahipati, occupy the same places in Mahārāṣtra and Karnāṭaka Mysticism. Though the two personalities, the Mahipati of Kākhaṇḍki and the Mahipati of Gwalior are different, they propound the same mystical philosophy. I have had the opportunity of seeing the Samādhis of both and studying their mystical thought and experience. The two are great intellectual personalites, great mystics, great poets; but unfortunately not much is known about them, nor have their writings been studied. So it is necessary that a very careful and thorough study of the writings of these two great mystics should be undertaken at an early date.

Between Karnāṭaka and Hindi mystics also, I may point out to you some parallels. To my mind, Purandaradāsa occupies the same position in Kannaḍa literature which Tulasidāsa occupies in Hindi. They can hardly be surpassed so far as their literary ability and poetic genius are concerned. Tulasidāsa stands on a Saguṇa level on the whole; but Purandaradāsa has advanced further. I recently had opportunities of reading some of his poems, which enable us to demarcate the three stages of his thought. He began with Saguṇa, later equated the Saguṇa with the Nirguṇa and ultimately he became a great Yogi and a mystic. He has written very wonderful songs about Yogic experiences. Similar songs are not easily available in Tulasidāsa. One or two such songs could be traced only after a good deal of laborious study. Now, another poet, the great Vijayadāsa of Kannaḍa literature, has his parallel in Sūradāsa. Both of them are Saguṇa worshippers,

and both of them are good musicians. Then Kanakadāsa of Kannaḍa mysticism has his parallel in Raidāsa of Hindi mysticism, who is known as Rohidāsa in this part of the country. Raidāsa is a very fine personality, a wonderful poet with mystical experience; so also is Kanakadāsa. Then there is some parallelism between Śarifsāheb of Siggāvi, a place near Dharwar, and Kabir, the great mystical poet of Northern India. Both of them are Mohamedans, and they speak about the same kind of mystical experience, though it is true that Kabir stands on a higher level. There is still another pair of saints, though they are not so well-known. Sarpabhūṣaṇa, one of the greatest of Karnāṭaka mystics, has an exact parallel in Caranadāsa among the Hindi mystics. Just as Caranadāsa carried on the tradition of Kabir in Hindi literature, similarly Sarpabhūṣaṇa carried on the yogic tradition in Karnāṭaka Mysticism. So far then about the parallelism between Kannaḍa and Hindi mystics.

Finally, I want to tell you about an astronomical parallel also which has been suggested to me by a friend of mine. I understand that Śrī Siddharāmappa Pāwate of Hubli has said somewhere that Prabhudeva is Vyoma or Ākāśa or the sky, in which Basaveśvara is the Bhānu or the sun. These are the words which he has actually used. But my friend suggested to me to carry the comparisons still further. Why should we not compare Cannabasava either to Candra or to Guru, and Akka Mahādevi to Arundhati? I leave it to you to consider whether that parallelism is possible. In any case, he tells us that these four or five great mystics, like the luminaries in the heavens, illumined spiritual life in this part of our country.

All this makes it clear to us that no great work is accomplished except by mutual co-operation and help. The same is the case with the development of great spiritual ideals

which each one of us wants to realise. Unless there is co-operation and common endeavour nothing great can be achieved.

I now place before you the scheme of the lectures which I want to develop. At present I have thought about some important headings under which the development of Karnāṭaka Mysticism might be traced. The first, of course, is the philosophical preliminary, the epistemological, psychological and metaphysical, which I have given just now in order to compare the Karnāṭaka mystics with the great philosophers and mystics of the West and the East. Then I shall proceed to consider the incentives to spiritual life. Many are the incentives which prompt us to a life in God. What these are, we have already seen in Hindi mystics, as also in Mahārāṣṭra mystics. The same subjects will be dealt with in the case of Kannaḍa mystics also. After this comes the question of moral preparation, which every seeker after God must undergo, if he is to make any progress in his spiritual endeavour. We shall then proceed to discuss the nature of the spiritual teacher and the function he performs in regard to the spiritual development of the disciple. This leads us to the consideration of the relationship between the Guru and the disciple. The nature of the relationship between the saints and God and the nature of God would be the topics which would next engage our attention. Then follows the question of the name of God upon which the mystics have laid so much stress in Northern India, in Mahārāṣṭra, as also in Karnāṭaka. We shall afterwards deal with the methodology of meditation. What is the method that is advocated for the realisation of God? It might be noted that the method adopted by the Karnāṭaka mystics is a very unique one. Of course, in Hindi literature Kabir has advocated the same; but not so much either Sūradāsa, Tulasidāsa or Mīrābāi. In the literature of

Jñāneśvara, Ekanātha and Tukārāma we find special emphasis laid on the methodology of mediation. We shall next consider the consummation of the spiritual pursuit, namely, mystical realisation, in the detailed and graphic description of which the Karnāṭaka saints are unexcelled In this connection we shall study the criteria and the beginning of spiritual realisation, and the various types of mystical experiences such as morphic, photic, phonic, cumulative and supernal. We shall conclude our survey with an account of the manifold effects which the realisation of God produces upon the prefected mystic.

The scheme of the lectures which I have just now placed before you will serve as a chart enabling you to understand the course of the talks I intend to deliver. As I have said, my plan is to show you the honoured place of Karnāṭaka mystics among the mystics of the world, without trying to interpet them literally. The Karnāṭaka mystics hold a very high position among the mystics of the world, and they have contributed a good deal to the world's mystical thought. This is my task, and I shall try to accomplish it to the best of my ability.

CHAPTER II

INCENTIVES TO SPIRITUAL LIFE

Last time I gave a chart of the course of lectures which I wish to follow in my exposition of the teachings of the great Kannaḍa saints. The topic of today's lecture is 'Incentives to Spiritual Life'. I am not going to discuss the topic of incentives in general. I am taking up only five or six poems from some of the Kannaḍa saints to illustrate what conditions may be necessary for a man to develop spiritual life. As a friend of mine once remarked, suffering is the chief incentive; but that has been so often repeated that I think I should rather drop it here. I shall speak about the philosophical, moral and psychological incentives to spiritual life, as also about those that inspire and lead us towards the fulfilment of the spiritual ideal.

The first point that I shall be dealing with is the reason why we should follow the spiritual ideal, so that our whole life may be merged in contemplation and prayer to God. I shall be speaking in this connection about the poem of the great saint Revaṇasiddha, *bahu doḍḍadī janma bahu doḍḍadī janma*, 'great is this birth, great is this human life.' This incessant urge and prayer to God for the betterment of our lives and for the achievement of our ideal is the first incentive to spiritual life. The second is a poetic and an imaginative incentive in the Wordsworthian manner, which makes us look back upon our experience of a former life and of our life as a child. Wordsworth's 'Ode on Intimations of Immortality' will supply us with a very sublime conception of this sort of aspiration towards the spiritual life. For that we

have a very fine lyric in Kannaḍa literature, namely, *aḷutidya kandā aḷutidyā,* 'were you crying, oh child?' A third incentive to spiritual life, which is psychological, is supplied by a man's knowledge of his senses which often deceive him and even destroy him. The aspiration to rise above the senses and to utilise them for a higher and proper purpose, therefore, prompts him to take to spiritual life. In this connection there is a negative as well as a positive incentive. The negative has been supplied in a poem by Akhandeśvara and the positive in a poem by Gopāladāsa. The two together will constitute the total psychological incentive to spiritual life. Then the fourth is a very important one, namely, the element of frustration which almost everybody experiences in his life, and when it comes in the life of a great saint like Purandaradāsa, it is most effective and wonderful. I shall place before you certain quotations from his writings which tell us how a sense of frustration goads one on towards the fulfilment of the spiritual ideal. Then I shall go to the moral element: the vices we have to conquer, the allegorical representation of the different vices in the shape of wild animals, how they are to be shot and killed, and how through a life of vice we have to rise in the end to a life of perfect virtue. That constitutes the moral incentive. This is well illustrated in a famous poem of Gurusiddha. Finally, I shall proceed to consider a very sublime poem of Purandaradāsa on the doctrine of sleep: *èlo dārikārane,* 'Oh, pilgrim'. We are all sleeping in this life and it is necessary for us to rise from a state of sleep to a kind of wakefulness in spiritual life. This will constitute the last incentive, so far as this chapter is concerned.

As I told you at the beginning, the song, *bahu doḍḍadī janma,* belongs to the great saint, Revaṇasiddha. Those

who have studied the history of Vīraśaiva religion know that there are two strands in the development of that religion, namely, the strand of the Ācāryas and the strand of the modern saints. Revaṇasiddha is regarded as one of the earliest Ācāryas or Siddhas, or sometimes they are also called the Nāthas. That raises a very difficult question. Which was the birth-place or the native place of Revaṇasiddha? It has been found on the whole that he lived at Bāḷehaḷḷi in the Mysore State. But according to Dr. Nandimath, 'there is another place which has been found; it is older than even Bāḷehaḷḷi.' I have not known that yet. So I reserve my judgment about it. But near about Karad there is a place called Reṇavi on the road from Karad to Kolhapur. There are about six or seven different temples near it. The great Revaṇasiddha appears to have had some very good Āśramas at that place. There is a very fine article which Mr. Hālabhāvi has written on Reveṇasiddha in the 'Śivānubhava Journal.' He gives us some history of the place and tries to fix its geographical location. From this it seems that Revaṇasiddha might have lived at Reṇavi for some time at least and his influence might have spread round about the place as may be seen from the temples. Those who live near Kolhapur may know that Revaṇasiddha is connected with the great saint Kāḍasiddha. There is some difficulty in this connection as to whether Kāḍasiddha was a disciple of Revaṇasiddha or whether, as Śri Śivamūrti Śastri has put it, Revaṇasiddha himself became known as Kāḍasiddha, because he practised penance in 'Kāḍu' Siddhagiri near Kolhapur. It is a very fine hill, and there is a valley where Kāḍasiddha merged into the Infinite, as some other saints did in Śrīśaila.

I am particularly interested in Siddhagiri and Kāḍasiddha hills, simply because the saint of Nimbargi had his initiation

from a saint called Muppinamuni, who lived about the year 1810 in Siddhagiri, and who was in the Kāḍasiddha line. Later he shifted to Sirasangi on account of the conflict between Kolhapur and Kagal. Manuscripts and documents relating to him are found even at Sirasangi. Muppinamuni is a historical figure because the saint of Nimbargi in one of his songs has directly referred to him: *muppina muniya piḍidu vacana kappugoraḷa kāḍasiddhaniddeḍege hogi sāṣṭāṅganāgo nī*, 'obey the word of Muppinamuni, go to the place where the blue-throated Kāḍasiddha stays and prostrate yourself before him.' So it is quite definite that the spiritual teacher of the saint of Nimbargi, namely Muppinamuni, lived in Siddhagiri. Siddhagiri was the place of Kāḍasiddha also. There is also a hill shown nearby, which is named after Revanasiddha. When we went on a visit to that holy place the Rajasaheb of Miraj showed me the hill; but I leave it to the historians and antiquarians to find out what truth there might be in this account. In any case, it is interesting to see that this name Revanasiddha is paralleled by another name in the Nātha Sampradāya, viz., Revaṇanātha. It is a wonderful thing indeed to find in 'Śūnya Sampādane,' Prabhudeva being described as having met Gorakṣa or Gorakhanātha at Śrīśaila. Gorakṣa, as we know, is a Nātha. It is not difficult even for Revaṇanātha to have come to this side of the country and become known as Revaṇasiddha. The following Sanskrit verse contains the names of the nine Nāthas or Siddhas of which Revaṇa is one :

Goraksa jālandhara carpaṭaśca
Aḍbhaṅga kānīpha machīnarādayaḥ,
Caurāṅga revaṇa ca bhartṛsañjñāḥ
Bhūmyām babhūvuh navanāthasiddhāḥ.

'Nine Nāthas or Siddhas, whose names are Gorakṣa, Jālandhara, Carpaṭa, Aḍbhaṅga, Kāṇipha, Machiṇdara, Cauraṅga, Revaṇa, Bhartṛ, have flourished in this world.'

I shall return to the subject now and stress the following points in the song, *bahu doḍḍadī janma.* In the first place, Revanasiddha asks: What are the ideals of human life ? The first ideal of human life, he answers, is to pray incessantly and unceasingly to the God who has an eye in the centre of His forehead. We should be thankful to Him for having given us this life, because we can utilise it for higher spiritual purposes. That is one ideal. The second ideal should be that, 'we should be caught up in His greatness and lose ourselves in His glory': *prabhu mahimeyoḷage siluki layavāgabeko tammā.* It is evident from this poem that Revaṇasiddha is a great Yogi. There are three particular words in this song, Pūrva, Paścima and Ūrdhvagiri, which all students of Yogic physiology know. It is open to question whether the description that is given of the experiences about the Pūrva side and the Paścima side are accurate. But I leave it to the anatomists and physiologists to decide. According to Revaṇasiddha, on the Pūrva side or in front we see a star; on the Paścima side or behind we see lightning, it flashes, it ignites and disappears. That is how he describes it. These positions Pūrva, Paścima and Ūrdhva correspond to what the Yogis have talked about in terms of Trikūṭa, Śṛīhāta and Golhāta, which have been described exactly in that manner The Ṛṣigiri or Ūrdhvagiri is, we may say, the Sahasrāracakra. So his account of the accurate positions, the words he uses and the description he gives of the experiences, are sufficient to show that he must have been a very great Yogi. Just as the star appears in front and the lightning appears behind the spinal cord, he tells us that from the Ūrdhvagiri colours descend-red,

green and yellow. So it is a sort of a photic and colour experience, which the mystic gets during his contemplation upon God. But immediately after this he goes on to tell us that a mystic should not stop there. He must 'lose himself in the resonance of God's name'; *gurughoṣadoḷage layavāgabeko tammā.* Thus there are three kinds of experiences which he stresses, photic, chromatic (colour) and auditory.

Beyond these experiences we go to a further point in Revaṇasiddha, a very important point: *bayalige bayalu nirbayalu.* I think I should once for all dispose of this very fundamental question just now and here in the beginning of our discussion of Karnātaka Mysticism; because this expression occurs very often in this literature. What is meant by *bayalige bayalu nirbayalu?* It is a very important expression. Literally it means 'it is all space, utter space, melting or merging into the void or spacelessness,' which scientists and metaphysicians and other people would like to understand. Now 'spacelessness' is a negative expression. It may be compared to the Buddhistic void the Śūnya, or the Nirvāṇa. Those who have studied the Buddhistic philosophy, know that some of the Buddhists themselves have interpreted Nirvāṇa in a positive sense. I have already pointed out elsewhere ten different conceptions of Nirvāṇa with reference to Hīnayāna and Mahāyana schools of Buddhism. Ultimately, some of the Mahāyānists themselves describe this Nirvāṇa as a positive conception and identify it even with bliss. The Bhagavadgītā itself uses the word Nirvāṇa in the following lines in the positive sense to mean blissfulness: *labhante brahmanirvāṇam* (they enjoy the bliss of Brahma); *abhito brahmanirvāṇam vartate viditātmanām* (round about a mystic, that blissful God is hovering). So Nirvāṇa, that is blissfulness, is God. Nirvāṇa does not mean merely

extinction or annihilation, as the early Buddhists understood it; but it means blissfulness also. So then, this *bayalige bayalu nirbayalu* is a very important expression. It does not mean merely 'spacelessness'. It could be identified with or understood in a positive sense. That is the first point. I was very glad to read a small paper by the Rev. Mr. Uttaṅgi, who has made a very good suggestion, of course, following Greek philosophy, namely, that this *Nirbayalu* condition means the losing of one's individuality in the Absolute, the wiping out of all our passions, desires and impulses, and merging ourselves in the Absolute; that is what is meant by either Śūnya or *Nirbayalu*. But Revaṇasiddha is very careful in saying: *adu mūlabrahma tiḷiyabeko tammā*, 'Oh brother, you should know that it is the fundamental Reality.' It is not merely spacelessness or void. It is not simply even the losing of one's individuality in the Nirguṇa or Absolute. It must be a positive entity, God, in whom we have to resolve ourselves. This is the conception of *Nirbayalu*, and this will be recurring throughout our study of Karnāṭaka Mysticism. So we should know these three things about *Nirbayalu*. Apparently it means spacelessness; then it means the losing of one's individuality in the Absolute; and finally, and probably, in my opinion correctly, it means Foundational Reality, the Absolute: *adu mūlabrahma tiḷiyabeko tammā*. So that is the conception of *Nirbayalu* according to Revaṇasiddha. Finally, he tells us that our sole endeavour should be to regard ourselves as the servants of God, as the mere bondsmen of God. As Jagannāthadāsa has also pointed out elsewhere: *ninna kiṅkaranendu merede*, 'I lived pompously in this life, regarding myself as your bondsman.' It is this kind of service to God which we should render, and Revaṇasiddha tells us that this is the ultimate step towards the realisation of God.

I go now to the second song, namely, that which is full of poetic imagination and philosophical speculation about a child, thinking of divinity. This is a fine poem of Kūḍalūreśa, *aḷutidyā kandā aḷutidyā*, which has supplied spiritual singers with a very fine topic. Those of us, who have listened to this beautiful Kannaḍa song, will be immediately put in mind of Wordsworth's 'Ode on Intimations of Immortality.' Our childhood is most allied to divinity, he tells us. 'Heaven lies about us in our infancy : Like trailing clouds of glory do we come from God who is our Home.' The Christians do not believe in a previous existence, but Wordsworth was a super-Christian. He took this conception from Indian philosophy, and did believe in a pre-existence. As to whether Christians believe in post-existence or not is another matter; what kind of post-existence one might believe in, is still another matter; but that the poet did believe in pre-existence is evident from this poem. This poem of Kūḍalūreśa is exactly in the Wordsworthian style. The first point to be noted in this poem is that the poet is imagining why the child is crying in the cradle. This is a simple question. Why is the child crying at all? 'Are you crying, O child,' he asks, 'because in the first place, you have come away from God, who is your home, unmindful of your link with God? Have you now become reminiscent of it, and therefore, are crying? Are you crying, O child, because you have lost connection with Divinity?' 'What did my parents do for me?' asks the child, according to Kūḍalūreśa. Secondly, 'are you crying, because your mother fed you on her breast-milk only to push you into a life of misery, possibly of sins, very often of frustration, and ultimately even of utter tragedy?' Then the poet observes the child, pressing its legs and hands against the sides of the cradle, and asks,

'Are you crying, O child, because the bugs of passion are biting you, or because they are eating into your body? Are you crying, on account of these bugs of sensual passions and desires?' He goes still further, asking the child, 'Are you crying, because your parents are doing nothing for you by way of your spiritual evolution?' They have once fallen into the pit of marriage, and their highest ideal now is to marry their sons and daughters. What is this petty ideal? 'Are you crying, O child, because your parents are doing nothing for you, except preparing a pit of marriage for you in which they too had fallen and condemned themselves?' After all this, the poet calls to his mind, sometimes the occasional smiles on the lips of the child. 'Why are you smiling, O child?' he asks; 'are you having a re-vision of God's form? Are you having any of the pleasant reminiscences, pretty and pleasing visions of God's presence?' 'Your smile tells me,' says he, 'that you have recovered your original memory of God, and therefore, you continue that smile, and continuing that smile you will ultimately merge yourself in God.'

After this poetic and imaginative discussion, I go on to a pair of poems, which discuss the psychological element in our spiritual endeavour. One of them is a Vacana of Akhaṇḍeśvara: *nayanendriya viṣayadinda*, 'due to the attraction of the objects of the eye'; and the other is a song of Gopāladāsa: *āva rogavu enage*, 'what is my disease?' In the first place, we are discussing the Vacana of Akaṇḍeśvara. We find a remarkable parallelism between the three things, senses, creatures and objects. One sense is represented by a particular creature and by a particular object. All the five senses show in this way a sort of parallelism — parallelism of senses, creatures and objects. A

spiritual friend of mine, Karabasappa from Caḍacaṇa, was very fond of this Vacana and used to dramatise it, demonstrate it and act it wonderfully. The moth flies into the flame because it is tempted by the light; a deer is caught by a hunter because it tries to listen to songs; similarly also a cobra. As regards the fragrance, a Bhramara (a bee) is caught in the Campaka flower, as the poet tells us. I have discussed this question with botanists and they tell me that a Campaka flower is not capable of catching or hiding a bee. On the other hand a Kamala, a lotus, is capable of doing it, as will be seen from the Subhāṣita:

rātrirgamiṣyati bhaviṣyati suprabhātam,
bhāsvānudeṣyati hasiṣyati paṅkajaśrīḥ
ittham viciṅtayati kośagate dvirephe,
hā hanta hanta nalinīm gaja ujjahāra.

'The night will soon depart bringing in the advent of a lovely dawn. The sun will soon rise, and will induce the lotus to smile with joy (open its petals). This was the rosy dream that was being woven by the bee shut up in the closed petals of a lotus, when, alas ! the lotus was suddenly plucked away by an elephant.'

Thus the relationship of the bee with a lotus is more apparent than its connection with the Campaka flower. The petals of the Campaka flower are loose and disconnected. So my botanical friends told me that a bee cannot be hidden or caught in the Campaka flower.

There is, however, something original about the imaginative conception of Tulasīdāsa in this connection. He tells us that when Rāma went to Citrakūta, Bharata followed him and tried to persuade him to come back to Ayodhyā. Every

thing connected with this story is real. There is nothing unhistorical about it. There is a well even now which is called Bharatakūpa. The railway station is known after that well. Rama refused to return to Ayodhyā. But he appointed Bharata to be his deputy. 'You live there and govern in my name,' said Rāma. So Bharata went back to Ayodhyā. What did he do? Tulasīdāsa gives us a fine illustration. As a bee might live without enjoying the fragrance in a garden of Campaka flowers, similarly Bharata lived in the capital of Ayodhyā without exercising any of the powers of royalty. He was entirely untouched by those regal functions, which he exercised. So that shows how a bee is not attracted by the sweet smell of the Campaka flower. The following Subhāṣita illustrates this very thing in a fine manner.

bhrāmyan vanānte navamañjarīṣu,
na ṣaṭpado gandhaphalīmajighrat,
sā kiṁ na ramyā sa ca kiṁ na rantā
balīyasī kevalamīśvarecchā !

'While wandering among the fresh blossoms in a forest, a bee did not even care to smell a Campaka flower. Why? Is not the flower lovely? Is not the bee a lover of flowers? (This shows) that God's will alone is powerful.'

Akhaṇḍeśvara tells us that the bee is shut up, but this shutting up is possible in the lotus and not in the Campaka.

So far as sense of touch is concerned, our friends from Mysore tell us how an elephant is caught in a Khèḍḍa operation on account of the pursuit of the she-elephant by the male. The skin (or sense of touch) is the real incentive which makes the elephant go into a pit and be ultimately caught or else destroyed. There is the eye, the nose and the

touch; then there is taste or relish. It is on account of the relish of the bait that the fish is caught in the net of a fisherman. So all these different senses have the power to ensnare a man and to lead him to destruction. In the case of all these creatures, Akhaṇḍeśvara refers to only one sense which leads them astray and even to destruction; but he bewails that he himself is oppressed by all the five senses. It is a sort of a cumulative influence which these five senses are exercising on man. 'Kindly save me, O God,' he exclaims, 'there is no other saviour for me except Thy Grace.' This Vacana has an exact analogue in the following Sanskrit verse from the Bhāgavata:

pataṅga-mātaṅga-kuraṅga-bhṛṅgā
mīnā hatāḥ pañcabhireva pañca,
pramādī naraḥ sa katham na hanyate,
yaḥ sevate pañcabhireva pañca.

'The moth, the elephant, the deer, the bee and the fish, these five (driven by their own nature) die on account of only one of the five objects of sense. How can man, a prey to all the five objects of sense, not die?'

The Vacana of Akhaṇḍeśvara is exactly a replica of this passage from the Bhāgavata.

Gopāladāsa bewails the non-utility of his sense-functions in another way. 'What shall I do, O God? My eyes are unable to see Thy form; my ears are unable to hear Thy voice; my nose is incapable of smelling Thy fragrance; my hands do not move about to do service to Thee; my feet do not enable me to make peregrinations round about Thee; my head is so proud that it refuses to bend before Thee in reverence. What shall I do, O God? Save me.' So in

that way both the negative and positive elements of the sense functions have to be kept in view and ultimately utilised for the proper service of God This is a psychological element in the spiritual endeavour.

I come to a very important item, namely, the element of frustration or forlornness in Purandaradāsa which was a very positive factor in his ultimate spiritual development. This poem has been subject of a little controversy. That the poem is composed by Purandaradāsa, everybody agrees. But the scholars are divided as to whether it is merely an imaginative reflection about the condition of the seeker, or whether it is a part of Purandaradāsa's own personal history. Professor Pañcamukhi says that it might be regarded as imaginative; while according to Śrī Laxmanrao of Mysore it should be regarded as autobiographical. In any case, we see that it involves an element of frustration or forlornness, which, in European mysticism is called 'the Dark Night of the Soul.' Tukārāma, like every great mystic, had experienced this Dark Night of the Soul. This seems to indicate a stage in which Purandaradāsa must have experienced that kind of Dark Night. He finds himself in a foreign country A friend of mine has suggested that this must be taken as his taking leave of Vijayanagara after the death of Kṛṣṇadevarāya in 1529, because the two succeeding rulers were not so very considerate towards Purandaradāsa. So probably, he might have gone to the Telugu country. That Purandaradāsa wrote some Telugu poems is beyond question. See the four Telugu poems of Purandaradāsa in the Saṅgīta Sampradāya Pradarśinī by Subramaṇya Dīkṣitar. To connect this poem of Purandaradāsa with the fall of Vijayanagara does not seem very sound. But all scholars agree that some time during his life, Purandaradāsa had gone out of Vijayanagara

and experienced extreme difficulties. That he had to lead the life a spiritual refugee, as I might call it, must be regarded as certain.

'Why have you dragged me to this foreign country, O God?' asks Purandaradāsa. 'I am an absolute stranger to this place. There is no friend, no relative, no king who will show me any consideration. There is no vigour left in my body. The strength of my limbs has passed away. Whatever I desire never comes to fruition: *Manake jaya-villā*; no desire is fulfilled. Now what shall I do except departing from here?' These are the utterances of Purandaradāsa in the style of Mahātmā Gāndhi towards the end of his career. Purandaradāsa also makes mention of his having no money and no jewels just as the present refugees do. 'I have neither money nor jewels with me: *honnu ranna-gaḷillā*. How can I live?' This part of the poem does not stand absolutely separate and isolated from the other utterances of Purandaradāsa, a number of which we meet in his other poems. A friend of mine used to tell me that there is a poem attributed to Purandarandāsa which is not to be found in his published works: *enu māḍidiyo mānabhaṅga*, 'What a great disgrace you have brought on me!' It is a very good poem. I shall give its substance later. It only supports the conclusion at which we have arrived, namely, the element of forlornness. But as to whether anybody is able to find out this poem from among the writings of Purandaradāsa is worth investigating. In the first place, this sense of forlornness appears in Purandaradāsa for a while. As Carlyle says, 'before we pass from the everlasting Nay to the everlasting Yea, we pass through the Centre of Indifference.' This Centre of Indifference is a sort of a whirl-pool of existence in which every man finds himself. One such

experience happened to Purandaradāsa in the context of some bangles given to a courtesan, referred to in one of his songs: *sūḷege kaṅkaṇa*, 'bangles to a courtesan.' That he was troubled about the gold ornament and was belaboured by the priests of Viṭṭhala of Paṇḍharpur goes without saying; and he consoles himself by saying: *muyyakke muyya tīritu*, 'you are returning tit for tat. O God, I had shown you disrespect and now you are punishing me.' In any case, whatever the event might be, it shows an element of frustration and quarrel with God, as we find in Tukārāma. There is a large number of quarrel-songs by Tukārāma about God. Ultimately the quarrel reached such an extreme point that he was almost on the point of committing suicide, when all of a sudden God, out of abounding grace, revealed Himself before him. That is a sort of tragi-comedy in Tukārāma's spiritual life.

Another instance of this forlornness can be observed in Purandaradāsa's song: *Yāru kaibiṭṭarū nī kaiya biḍabeḍā*, 'Don't forsake me, my Lord! even though all others do so.' Incidentally it may be pointed out that the description of this condition resembles that given by Tolstoy in one of his passages, which Mahātmā Gāndhi was very fond of quoting. Purandaradāsa says: 'When I look ahead of me, there is a big boa to swallow me. When I see behind me, there is a big tiger to pursue me: *hebbāvu* and *hebbuli*. I stand between the two. How shall I be saved, O God.' He further says: 'I have been trying to cross the over-flooded river of existence by means of a small leather basket. How is it possible for me to cross this ocean? Where shall I go? I shall go into a deep whirl-pool, where the poisonous cobra (kāḷiṅga) resides. He will surely make a mouthful of me. Oh, save me, my Lord!' Is this not an outcome of a sort

of frustration in Purandaradāsa? Then again, so far as his life in this world is concerned, we find the same kind of frustration expressed by him in another song of his, viz., *hindillā svāmi mundillā*, 'I have none behind me or before me to support me, O Lord!' says he. *Parara beḍippante gatiyāyitallā!* 'You have left me only one vocation and that too, of a beggar! I have to open my mouth before everybody, and my tongue has been dried up by speaking words of flattery to these people.'

In the poem: *enu māḍidiyo mānabhaṅgā*, already referred to, there are two points worth noticing. 'I have been trying to cross this river of existence, but I cannot get even a mouthful of water, O God! You are supposed to be an ocean or a flooded river of mercy; and I am not getting even a few drops of your grace. Then a thunder storm takes place, and not a single drop of mercy falls on me. Mercy droppeth like the gentle rain from heaven. But I do not have that experience of the dropping of gentle mercy at all! *Sūsuva nadiyendīsalu hodare īsu kāḷu nīru toralillā*, I went to swim in the river, considering it to be a flooded one; but I did not find even a drop of water there. To that kind of miserable life you have reduced me, O God. You have not shown me any mercy at all.' Finally, this is supported by another famous poem of Purandaradāsa from which I will cite only one quotation for you. 'If I have tasted of the sweetness of your grace, O God, why should all these moral and physical evils pursue me? What right has this immoral and physical principle of evil to pursue a man, who is following the path of God? And yet this is what has happened in my case. Save me, O God.' So this illustrates a very strong element of frustration in Purandaradāsa.

After this we shall go to the moral element in the song

of Gurusiddha, *kāyakāntārava hokku*, 'entering the forest in the form of this body.' I am glad to tell you that when this poem was being sung in my room at Allahabad, Munshi Īśwar Śaraṇ, one of the greatest of the Harijan workers in Northern India, came into my room and asked me what the song was that we were singing. Then a friend of mine who was sitting by me, sang that song, and Munshi Īśwar Śaraṇ asked me to explain the meaning of it. I explained it to him and he was so filled with wonder at the contents of the poem that he said, 'O, what a marvellous poem!' Please note that a Hindi gentleman, who has no touch with Kannaḍa literature, regards this as one of the best poems. It is a poem, which makes the whole world akin. It describes the passions that we want to divest our minds of. Do not go to the forest; there is a Mallāḍ (male-nāḍu, a forest land) already inside you, this forest of the body. 'Chase out all these evil passions inside you,' says Gurusiddha. What are those passions? If we chase them, if we kill them, then of course, we shall be realising the moral element in the poem. What are these different creatures that Gurusiddha wants us to kill? The first is the lion with that proud lordly behaviour which must be killed. Then there is the tiger of anger which also must be killed. The elephant is always intoxicated. Do not be intoxicated like an elephant. A buffalo is the most indifferent animal. Do not be indifferent like a buffalo. A deer leaps from place to place, and is very agile. Do not be changing like a deer. Do not be a hypocrite like a bear. It is a very hypocritical animal. It will come to you and tickle you to death. Do not believe in that sort of hypocritical behaviour. So, these are the animals and the vices about which Sarpabhūṣaṇa is talking. It is wonderful to see

how all these creatures have been represented by different passions. That is the important thing so far as the philosophical or the moral element in the poem is concerned. The author has cited a number of creatures to illustrate the different passions, and tells us that we should rise above them. But what is the way? He gives a very fine analogy. 'Have a bow of Sadbhakti; to it attach the arrow of knowledge; then be alert or wakeful, and discharge the arrow': *sadbhaktiyemba billane māḍi arivemba bāṇavannecci keḍahute.* Kill all these animals by this triple combination of the bow, the string (*siñjini*) and the arrow. Thus you will be able to destroy all these creatures.

Very peculiarly Purandaradāsa in the poem which I shall discuss just now, uses all these creatures in the same sense, and adds one or two more. In the poem: *elo dārikārane malagikombuvare hīge*, 'O pilgrim, why are you sleeping like this?' Purandaradāsa gives us the analogy of a pilgrim. Those who have studied Bunyan's 'Pilgrim's Progress' will see how very similar are the utterances of Bunyan. 'Why are you sleeping, O Pilgrim? Your business is to walk along the road,' says Purandaradāsa. Sleep, of course, is used in another sense elsewhere by the mystics, in the sense of ecstasy. It is not this kind of sleep about which either Bunyan or Purandaradāsa is talking here. This is physical sleep, which doctors have sometimes to take great pains to induce in their patients. 'Why are you sleeping, O Pilgrim? The way and the journey are long. Do not sleep.' Bunyan tells us that the 'rest', which we should have handed over to God for our spiritual contemplation, we are handing over to the body in order to make ourselves degenerate. 'Do not sleep in that manner. If you sleep, sleep like an ecstatic. Do not sleep like an ordinary man.' This is one point of similarity

between Bunyan and Purandaradāsa. We might refer to a few further similarities. There is the point of 'all merchandise or capital being lost,' *sarakella tīritu.* Robbers have dispossessed you of your capital. Already before you came into this world, your capital was lost. Otherwise you would not have been born as a mere man. You would have been born as a saint or god. But when you are thus born, there are other robbers, who will snatch away from you whatever you possess. Then there are ferocious animals who will pounce upon you. There are exactly the same animals which we have seen in the song of Sarpabhūṣaṇa just now, and almost in the same sense. Only Sarpabhūṣaṇa gives a full allegorical picture in terms of passions. Here Purandaradāsa merely alludes to them. He tells us that we should beware of all these creatures. They will pounce upon us and make a mouthful of us. Do not sleep on your way: 'doleful sleep!' This is exactly like what Bunyan says. While Purandardāsa and Gurusiddha are speaking about the same creatures, there is a slight difference between the two. Sarpabhūṣaṇa is bringing in the deer and the swine, *jiṅke* and *sūkara*, the deer to show fickleness and the swine to show sins; while Purandaradāsa is bringing in the dog and the serpent, *nāyi* and *pāvu.* 'Do not bark and howl like a dog, and do not move in a crooked manner like a serpent. Leave off all howling and crookedness.' If you just remember this difference between Śarpabhūṣaṇa and Purandaradāsa, the entire group of all those animals and their explanation in terms of passions are alike. In a similar manner, the great Dante in his 'Divine Comedy' has spoken of three animals in the shape of their passions. He speaks of the leopard as being a creature of lust, of the lion as exhibiting pride, and of the she-wolf as being an embodiment of avarice. So you

will see how Bunyan and Purandaradāsa, Gurusiddha and Dante, all agree in equating all these creatures with passions, and advising us to destroy them. The remedy which Gurusiddha offers for their destruction by the bow and arrow takes another shape in Purandaradāsa, who offers us another alternative. 'You have been born into many sheaths (bodies) till now and have lost and misused them,' *hinde halavu kavacaṅgaḷa kaḷakoṇḍi.* At least utilise the present sheath (body) for the service of God. If you please God by utilising your present birth, you will be easily getting rid of all these passions. In trying to get rid of passions you will get nearer to God, and if you go nearer to God, you will get rid of passions. So your deliverance from passions and your devotion to God are interdependent. Your only endeavour, therefore, should be to pursue the pathway to God. The last point to be noted in this poem of Purandaradāsa is its striking similarity with the Hindi poem, viz., *musāphira sotā hai behośa*, 'O traveller! you are sleeping off guard.' This poem is composed by Kṛṣṇānanda, who without knowing the original Kannaḍa song seems almost to have translated it into Hindi.

CHAPTER III

FURTHER INCENTIVES AND THEIR CONSUMMATION

I intend to speak to you now about a few further incentives to spiritual life as well as their consummation. So far as Karnātaka mysticism is concerned, I spoke about some of the incentives in my first lecture at Dharwar in the year 1950 under the auspices of the University, then at Belgaum in 1951 and later when I delivered last a series of three lectures at Dharwar. But that does not exhaust the problem of incentives. Before saying anything more it will be better for me to take a brief resumé of some of the main incentives that I have already discussed.

The first song that I discussed was a philosophical investigation of the problem of God, *kaṇḍireno mahākāraṇa brahmana*, 'have you seen Brahman, the Primal Cause?' This question is a challenge to all those who say they have known God. Then the second was a realisational incentive. Many people are attracted and prompted by the idea of realisation before they enter the spiritual life. The song, *ide brahmajñāna noḍiko*, 'behold, this is the real knowledge of Brahman,' was from Sarīfsāheb, and he mentions there the Nijarāga (the real inner music) which I referred to as the Rāga (musical note) which springs from within and not something which one hears in a musical concert or from the Radio. That was a realisational incentive. The third was a psychological one, *aḷutidyā kandā aḷutidyā*, 'O child, were you crying,' a very famous song in Kannaḍa literature on the doctrine of reminiscence, as Wordsworth put it. That is

the psychological or if you might prefer to call it even an eschatological incentive. Then there is a somewhat physiological incentive in the shape of bare sleep. We are sleeping in this world though we seem to be awake; *elo dārikārane*, 'O, you traveller!' was the song that I dealt with. A similar topic we find in Bunyan which also I have discussed thoroughly. Finally, so far as Karnāṭaka mysticism is concerned, I explained the ethical incentive, *nayanendriya viṣayadinda*, 'due to the attraction of the object of the eye' and how to get rid of our thraldom to passions and to sensuality. Our sense organs are being attracted by various objects of sense such as the eye, the ear and so on. So these are the great temptations that drive us to destruction through sensuality. If, however, a man is fortunate enough to be saved, he begins to think about the spiritual world, and not otherwise. So that is the ethical incentive I discussed with regard to Karnāṭaka mysticism.

In this connection, I want to draw your attention to some incentives in Hindi mysticism a few of which I have already discussed. I shall not be dealing with the incentives in Mahārāṣṭra mysticism, because I have not discussed them in my book on that subject from that point of view. I have given there an analytical and not a synthetical survey of the teachings of the great Mahārāṣṭra saints. You might remember that such subjects are capable of both kinds of treatment, the analytical and the synthetical. I have followed both these methods in the case of the Upaniṣadic philosophy I have followed the analytical method in the case of the 'Creative Period of Indian Philosophy,' which I wrote in collaboration with Dr. Belvalkar, and the synthetical method in my work, 'A Constructive Survey of the Upaniṣadic Philosophy,' which I wrote independently. Of these two

methods, the synthetical one is, of course, better. So I have chosen this one in the case of Hindi mysticism as well as in the case of Karnāṭaka mysticism.

If you were to refer to some incentives in Hindi mysticism, you will see how closely they resemble those in Karnāṭaka mysticism. In the first place, there is the question of the philosophical incentive, *dhokhai hi dhokhai dahakāyo*, 'I was cheated by illusion after illusion.' That was the incentive of illusion. Then there is the incentive of the inscrutability of fate. We do not know what fate has ordained for us, how it is driving us, how, as the Bhāgavata puts it, 'a deer ran successfully through all sorts of obstacles, but ultimately fell into a pit and lost its life.' This is the doctrine of inscrutability. Then there is the question of blindness. We are all blind in this world even though we have our eyes open. We are absolutely blind, *kahi samujhāvau saba jaga andhā*, 'whom shall I teach, Oh, the whole world is blind.' 'If only one or two men were blind, I would teach them,' says the poet, 'but the whole world is blind.' Then there is the question of death. Verily, old age and approaching death are very great incentives to spiritual life. We see that people who have worked with us and lived with us have passed into the other world, *jā dina mana pañchī uḍi jai hai*, 'when the soul-bird flies away.' Finally, there is the consciousness of sin which serves as an incentive to spiritual life. I have already spoken to you about sensuality, the other aspect of which is sin. Sin leads us to a life of religion, but not in the case of everybody. Most people sink in the depths of sin. There are many utterances in Hindi literature where sin has prompted men to a life of spirituality. Indra, for example, when he was asked in the court of King Janaka, said that he had a thousand eyes, and that other gods were

jealous of him on that account. Other gods had two, four, six, eight, twelve, fifteen eyes and so on; but Indra had a thousand. 'You are so fortunate, O Virocana, that you are enjoying with a thousand eyes the 'chavi' (beautiful form) of Rāma.' 'I have to thank my sins,' he said; 'I looked at Ahalyā with lust and I was cursed with a thousand holes or eyes.' So we have to be thankful to our sins. I have a friend of mine, who is still living, and who told me that he was thankful to his sins for driving him to a spiritual life. It is the consciousness of sin which thus becomes an incentive, provided a man outlives his sins.

After this review of some of the incentives to spiritual life in Karnātaka mysticism, I shall now proceed to discuss a few more incentives and their blissful consummation. In the first place, I will speak about the Incentive of Evanescence or Momentariness. All things in this world are momentary. In the famous song from Purandaradāsa, *hyāge irabeku saṁsāradalli*, 'how to live in this world,' his first advice is that we should live in this world as fate has ordained us to do: *hyāge baredide prācīnadalli*, 'according to what has been written by the finger of fate.' This is a point of view with which many people may not agree; because they lay stress on self-effort, which, they believe, will defeat decrees of fate; but that is a philosophical question with which I am not concerned at present. We see that birds come and sit in our courtyard for a while and then immediately fly away. We see children building toy-houses in the sand, and when they have finished their play, they destroy them and go away. There is a striking parallel to this idea in Tagore's songs. Probably the earlier conception belongs to Heraclitus, who lived in the 4th century B.C. He gives the same analogy. His doctrine is that everything in

the universe is in an ever-changing flux, which Bergson later on developed. Then there is the third analogy. Just as we all go to a bazar from various quarters with various motives and depart by various ways and in different directions, similarly those of us who have met here with various ends in view, should play well the spiritual part together as long as we are here, and then bid good-bye to each other. Here we find an analogy with the great philosopher Pythagoras. The world is a fair and people gather here with various motives. Some come to buy and sell, some come to enjoy themselves and others come merely to 'look on.' This last is the business of a philosopher, he says. So, we should not concern ourselves with any other thing in this world, but we should be merely lookers-on. The last analogy that Purandaradāsa gives us is that of a caravanserai. Just as there is a caravanserai on a road where we put up at night and then walk off in the morning; so is this life a caravanserai. We should not have attachment for anything in this world; but should be prepared to walk off as soon as we are called upon to do so.

Now, I want to bring to your notice one very close parallelism between this poem of Purandaradāsa and an Abhaṅga of Ekanātha, *aise asāve saṁsārī jovari prācināci dorī*, 'one should live in the world as ordained by fate.' This is as it were a Marāṭhi rendering of the Kannaḍa song. You will see that Ekanātha gives the same illustrations which Purandaradāsa gives. The question arises, has one of them influenced the other, because the major problems are the same and they lived in the same age ? It is for the historians to find out the real relationship between these two poets. But I have a suggestion to make. As both of them were devotees of Viṭṭhala of Paṇḍharapur, and as both of them

went for the Vitthala Yātrā, they must have met. It is not necessary for us to suppose that one borrowed ideas from the other. The ideas were current, and they only expressed them in different languages. The same problem has arisen in the case of certain Hindi, Gujarāti and Marāthi mystics, which I have discussed in my book on Hindi mysticism. For example, there is a song in Kabīr which is exactly like that of Jñāneśvara, *re dil gāphil gaphalat mata kar ek din jama āvegā*, 'do not forget, O careless mind! that death will snatch you away one day.' This is the song of Kabīr; and the utterance of Jñāneśvara is, *yā lāgi śatajarajara nāve, rigoṇi kevi niscinta hoāve*,' 'you are sitting in a worn-out boat with a hundred holes. How can you hope to be without anxiety on the perilous journey?' Another parallelism is between Tulsidāsa on the one hand, and Narasi Mehta on the other. We find absolutely the same ideas in both; *jāke priya na Rāma Vaidehī*, 'those who do not love Rāma and Vaidehī (Sītā),' is the poem of Tulsidāsa, and *Nārāyaṇanu Nāma je na letā*, 'those who do not utter the name of Nārāyaṇa' is the song of Narasi Mehta. Probably they too might have met at Mathura, as it is not impossible that Kabīr and Jñāneśvara might have met at Banāres. Kabīr also is supposed to have visited our parts of the country, as Jñāneśvara definitely visited Banāres. Identical ideas occur to poets and saints, who are separated by long distances, though it is very difficult to trace their historical relationship. It is for this reason that I say that this question of the relationship of Purandaradāsa and Ekanātha might be left to the historians.

After this incentive of Evanescence, I will go to another, viz., the Universal Reign of Anxiety. You will find that anxiety fills the heart of every man for various reasons.

Purandaradāsa has given a simple but a fine poem in regard to Niścintatā, 'the state of being without anxiety.' The song *anugālavu cinte manujarige*, 'Men are full of anxiety all the time,' is a very famous one and simple too. It does not require much explanation; but I shall draw your attention to a few points. 'If you have got a wife,' he says, 'you are full of anxiety, because she may transcend the limit of decorum. If you have no wife, then who is going to cook for you? So whether you have a wife or not, you will always be in anxiety. Again, if you have children, they may be so many in number that you may not know how to feed them. But if you have no children, then you will have to be in tears, when you will be passing away.' The third illustration that Purandaradāsa gives is that of a house. 'If you have no house, you will be wandering without any shelter; but if you have one, it is a great cause of anxiety.' Because you will have to pay many taxes on it and you will be subject to rent-control! Then there is the question of poverty 'If you have no money, you have to go begging from house to house. If you have money, then you will always be afraid of robbers, because one does not know when they might come and rob you of your wealth.' So 'wherever you go and whatever you do,' says Purandaradāsa, 'your mind is full of anxiety.' Anxiety will come to an end only when your mind is fully absorbed in God, *mana hogi mādhavana oḍagūḍu tanakā*, 'till the mind rises above and is merged in God.' Then alone will Cinte (anxiety) become Niścinte (no-anxiety). You cannot get rid of your anxiety unless your mind moves to God and becomes one with Him.

I might just in passing mention one instance of anxiety in my own case. When I was in Allahabad University in the year 1942, and when the Japanese had bombed Calcutta and

Vizagapatam, and when Mogalsarai was regarded as the next front for holding the advancing Japanese, if they came to Calcutta, we had to postpone our University Convocation by two months. The Collector had stopped the Māgh Meḷā in order that lakhs of people, who would gather there might not be exposed to destruction by bombs. But even though we had our Convocation on the 23rd December, 1942, we ourselves were full of anxiety. I remember very well that when I was taking tea in my room, aeroplanes were flying overhead, and I did not know when they might drop a bomb over us within that short space of time of taking tea. It was only when I had meditated sufficiently that I could go to the University feeling absolutaly sure that nothing untoward would happen. Until I meditated, all the time there was every reason for being afraid: *mana hogi mādhavana oḍagūḍu tanakā*, 'till the mind rises above and becomes one with God.' That is why Purandaradāsa asks us to pray to God. 'Then alone will your anxiety come to an end, when your mind has merged itself in God.'

There is another song from Purandaradāsa, *cinte yātako bayala bhrānti yātako*, 'why this anxiety, O man, why entertain a useless delusion?' You should contemplate on God as the All-Doer. Everything rests with God, and when this idea gains ground, you will surely get rid of all your anxieties. This song gives us an insight into Purandaradāsa's knowledge of all animate nature. He has given various illustrations from natural philosophy, and told us how God protects us everywhere. Let us take the illustration of a hen, he says. The hen, which has the power of instinctively crowing from time to time, has yet no power to feed its young ones upon its breast-milk. Who feeds her young ones? It is God. The hen might at times put in a grain of corn into

the mouth of its young one; but the real feeder is God. Then rich women can employ mid-wives for their delivery. What mid-wife is there for a deer, which gives birth to its fawns in a forest? It is God who is the great mid-wife. The third illustration is a very important one. You have seen the wasp. How is it that its pupae are fed by the wasp? If you go to a biologist he will tell you the story. It is a wonderful thing indeed. I had to study it in connection with Bergson's statement that the wasp paralyses a living insect by injecting a poison into its spinal cord, the nerve centres, and yet does not kill it. Thus it acts like an anatomist and a surgeon rolled into one. And then the wasp offers the paralysed insect as live-food to its young ones. I actually saw the phenomenon in Nimbāḷ in its various stages. The wasp lays her eggs in some small nest, and when the young ones develop into pupae, they eat the invigorating live-food offered to them, and then become full-fledged wasps and fly away. Such other analogies are numerous in nature. The whole of biology is an illustration of the working of God, just as the whole of physics also is. Science is the demonstration of the power of God. You might have heard of rotifera, the microbe. It feeds itself by whirling round its tentacles and drawing the smaller little microscopic creatures within its range by circular movements. Another case I heard about fifteen days ago, is that of sepia. There is a cuttlefish which is endowed by God with a storage of ink. It has a pouch full of that ink, and whenever any bigger creatures come to devour it, it spreads out this ink immediately outside and becomes absolutely invisible. Of course, these things were not known to Purandaradāsa; but we cite these as our additions to his philosophy of nature. Then another statement which Purandaradāsa makes is very

important. We cannot construct a child artificially, he says, out of bones and sinews, and insert it into a womb. You cannot make a child either out of wood or clay, and introduce it into the mother's womb. As the Veda would say, *asthanvantam yadanasthā bibharti*, 'the boneless soul made a bony tenement.' The mother holds or bears the parts of the infant's body. God puts together the sinews, the bones, the muscles, and so on, and constructs a child out of them. That is probably the idea to which Purandaradāsa is referring here. All these illustrations from nature make us aware of the power of God. In this connection I might refer to a line or two from a song of the saint of Nimbargi, *cintyāka māḍati ....antaradi aṁbara iṭṭavaryāru, raviśaśi mārgava naḍisuvaryāru*, 'why are you anxious?....Who is it that maintains without support the canopy of the sky over our heads, and who is it that directs the motions of the sun and the moon?' It is God who by means of His motion gives a push to the sun and moon, as well as keeps the canopy eternally hanging over our heads. So God is everywhere. God is omnipotent. Let us submit ourselves to God. When our mind has merged itself in God, then alone shall we be free from all sorts of anxieties; because everything that happens to us does so by the will and direction of God. 'All that is good to Thee, O Nature,' says a Stoic philosopher, 'is also good to me. I shall reconcile myself with whatever happens.' The stoic philosopher is content with the things which Nature ordains for him. Purandaradāsa goes a step higher. He would substitute the word God for Nature. 'Whatever you desire, O God, is welcome to me.' If we just submit to God in this way, He would be gracious to lead us towards Himself.

There are three more songs which I shall now dicuss.

The first is again by Purandaradāsa, *yāke daya māḍavalli*, 'why are you not merciful to me?,' and the second by Vijayadāsa, *ide samaya hariye*, 'this is the occasion, O God. The last song is by Mahipati, *ellidyo hari heḷayyā*, 'tell me, O Hari, where were you.'

The first of these is, *yāke daya māḍavalli*, 'why are you not merciful to me?' Hitherto we have discussed the incentives; now we shall see their consummation. Here we start with a sort of a prayer to God. I take this prayer from Purandaradāsa. 'I am crying out plaintively, but then you have not listened to me. Have some mercy on me,' he says. 'It is not necessary for me to express my feelings in so many words. So kindly understand what I feel. You know what feelings I have in my heart. I can see from your silence that you must be deaf.' Then he says, 'my life's ideal, you know better than even myself. I have not realised it; therefore, I am feeling very disconsolate. Dissatisfaction has sprung out of the non-fulfilment of my ideal; so kindly have mercy on me.' Finally, he calls upon God to send down His grace. What is this grace? That is a very important question.

The question of grace is discussed in all philosophies and especially in religions. I will give you only three theories about grace: (1) There is no grace. (2) Grace is commensurate with our effort. (3) Grace is free and according to His will. In the first case, we have fatalism, pre-determinism and non-recognition of God. Things happen by chance, or they happen according to laws of nature; no grace is possible nor is any wanted. From this point of view there is no grace at all. Secondly, God is a merchant. He gives you as much grace as your efforts justify. So, equivalence of effort and grace is the second point of view. And the third is that grace

pours down upon you. God does not take into account your efforts. He is so liberal, he is so munificent, that He showers free grace on you, whatever you may or may not do. I think it is the last kind of grace which all of us desire to have, and it is probably this kind of grace which Purandaradāsa so ardently prays for.

I proceed now to the next poem from Vijayadāsa, namely, *ide samaya hariye*, 'this is the occasion, O Hari.' This is a famous song of prayer. It does not allow much of abstract philosophical thinking or verbal description I shall place before you three or four statements which he has made in that song. In fact, it is a heart-felt prayer, and no mere abstract metaphysics or jugglery of words would satisfy the yearnings of the heart. Vijayadāsa says, 'I have lost my faculty of spiritual intuition on account of having gone through a number of lives,'*nānā janmadi bandu jñāna vihīnanāgi*, he adds; 'kindly endow me with that original intuitive faculty with which I had started, and which has become blurred on account of my passage through various lives full of all sorts of actions, good and bad.' That is the first prayer he makes. The second is that he wants God to give him the company of the good for the purpose of 'the intense inner prayer of God,' *antaraṅgada ekānta bhajanegāgi*. You ought to associate yourself with the good in order that you might be able to meditate on God intensely inside your heart. That is the highest thing a man is capable of, and that cannot be accomplished without the company of the good. This is the second prayer that he makes. And the third is, 'O God, if you are so gracious to me, show me Thy lotus feet,' *pādābja toru*. That is a very important point, because as in Tukārāma, the vision of God's feet comes towards the end of a man's spiritual career. This is also what we find in Purandaradāsa,

when he begins by describing God from the head and ends by describing His feet; *mastakadali māṇikada kirīta..... kaḍaga nūpura gejjegaḷaniṭṭa caraṇa* 'the bejewelled crown on the head.....the bedecked ankles.' This is regarded as the culmination of a man's spiritual realisation. It is this that Vijayadāsa prays for.

Now I proceed to discuss the poem by Mahipati, *ellidyo hari heḷayyā*, 'tell me, O Hari, where were you?' Karnātaka does not know much of this great saint Mahipati of Kākhaṇḍaki. His writings are yet unpublished but they eminently deserve to be published. They are very fine poems. Very peculiarly, there is some charm in that name Mahipati. Not only is there a charm in the name of this Kannaḍa Mahipati, who knew Kannaḍa, Hindi and Marāthi, particularly Kannaḍa; but also in the name of another Mahipati, who lived in Paithaṇ, went to Indore and died at Gwālior. He is a great saint and a poet in Marāthi and Hindi There is also a third Mahipati, composer of 'Rāma Vijaya' and 'Hari Vijaya.' These Mahipatis should not be confounded with each other. There are many people who know so much about Purandaradāsa and Vijayadāsa; but very few know about Mahipati of Kākhaṇḍaki, whose song is under consideration. In this song he gives us a history of how he started his spiritual career, what difficulties he had to experience, and ultimately how God rewarded his efforts by His vision In fact, it is a sort of an autobiographical poem like the one by Vijayadāsa, which we have just now expounded. The first point that Mahipati makes is, 'O God, Thy appearance and disappearance to me are both beyond comprehension. I do not understand how you appear and how you disappear. They are great problems to me. They are the result of your sport, no doubt; but my feeble intel-

lect is unable to understand either your appearance or disappearance.' Secondly he tell us, 'I whirled round through a number of births and deaths, yet I was unable to unravel the secret of Thy presence. I was not able to reach Thy foundational being (*Nele*). It is not possible for me to know you ultimately.' 'Three things I did,' he says, 'in order that I might get out of the difficulties and rise higher.' 'The first thing,' he tells us, 'is that I consulted the four, the six, and the eighteen; but no answer came; in fact, they told me that you were not to be found.' What these four, six and eighteen are, everybody knows. The four are the Vedas, the six are the Śāstras, and the eighteen are the Purāṇas. 'I sought for you in all these but in vain.' Then he tells us, 'I followed those who were unworthy of being followed. I bent my head down before those, who were unworthy of my veneration in order they might tell me some way out of the difficulties; but they were absolutely unable to let me know the secret. There was not even a trace of Thy existence which I could come to know from them.' Thirdly, he says, 'I subjected myself to great physical tortures. I hung my head down and made penance in that position.' Remember, this is not Śīrṣāsana, the yogic pose called by that name; the one, which our Prime Minister is reputed to perform everyday. But this is a far more difficult thing. I saw it performed at Allahābād in the year 1930 in the Māgh Melā. A Sannyāsi came, tied a rope round his feet, hung it on the middle of a log of wood high in the air, and was in that position with his head hung down for three days. I leave it to doctors to consider whether it is possible for people to live in that position for three days. 'In that position I practised meditation,' says Mahipati, 'and tortured my body; but God was not to be found.'

'All of a sudden, however, I do not know what happened,' says Mahipati. 'You were gracious enough and did five things. First, You manifested Yourself before me and held my hand firmly, as I was poor in spirit. Secondly, You raised my consciousness to the superconscious level (*Manonmanavāgi*) and you put me into a state of superconsciousness. Thirdly, you opened my spiritual eye, that eye by means of which I could see things other than those which could be seen by people. Fourthly, You served a dish of divine ambrosia before me in order that I might feed on it. Finally, on account of these things You made Mahipati abide in bliss forever.' It is a very fine poem of Mahipati. He gives us here a short history of how he started, what were his difficulties and how his efforts were ultimately crowned with success by God. This is one of the finest examples of consummation after the devotee has gone through the whole course of incentives and spiritual aspirations.

CHAPTER IV

MORAL PREPARATION FOR MYSTICAL LIFE

We discussed in the last two chapters the various incentives to spiritual life and their consummation. I am going to discuss in this chapter the problem of moral preparation that is required to be made, not merely for entering into the spiritual life, but also for developing it, and ultimately making oneself perfect in it. There is also a very important problem, namely, that of practical ethics; and it must be looked at from the point of view of European and Hindu ethics. But at present we are concerned with those requirements of moral preparation, which the great Karnāṭaka saints advise us to fulfil, before we can either enter on the spiritual path or make any progress on it. The authors of the six poems I intend to discuss today are, Purandaradāsa, Gurusiddha, Kūḍalūreśa and Nirupādhisiddha I have also taken one poem from the saint of Nimbargi. He has written about twelve poems, which are all very good. I have taken two from Nirupādhisiddha and one from Kūḍalūreśa. Now the point we shall be discussing in this chapter would be, how to utilise properly our life in order that we might develop spiritually in it. This is the first point that I shall tackle as indicated in the poem of Purandaradāsa, *mānava janma doḍḍadu*, 'human life is very important.'

Purandaradāsa asks us to control our senses, and to use them not for worldly pleasure, but in the service of God, so that we may taste by the grace of God the ambrosial juice from the name of God. No relative, and nothing in the world will protect us from the servants of the god of

death, when they come to take us away from this world. We should, therefore, have a firm hold on spiritual life before the attack comes. Purandaradāsa urges us to begin spiritual practices immediately, as it is never too late to mend. In the second song by the saint of Nimbargi, an earnest prayer is offered to God to remove the twists of the mind, and make it straight. Our mind is crooked by nature; it is given to the slander of the good; it flatters the powerful and insults the poor. It always desires for good things, but does evil deeds; and, therefore, while planning piously for a pilgrimage to the holy place, Banāras, it gets entangled in the wiles of a courtesan on the way. It fails to remember God, and wanders in the forest, leaving the holy feet of the spiritual teacher, with the result that when death approaches, it is filled with repentance, and finds itself helpless and miserable, as no one except God can save it from the pangs of death. The next song by Nirupādhisiddha is an apostrophe to the tongue. He requests the tongue to maintain complete epoche (*mouna*), without even being proud of the fact that it has maintained silence; he further says that the company of those who run into fury should be shunned. One can acquire the virtue of '*mouna*' only by being in the company of the spiritual master and of the saints. They are verily the embodiments of tranquility. The tongue is asked to rise by the spiritual ladder and attain to the supra-sensuous and supreme bliss of God-realisation, by constantly and silently uttering the name of God. Silence will help one to merge himself in the splendour of Brahman, and to be the limitless Brahman. In the next song by Gurusiddha (Sarpabhūsana), a continued agricultural metaphor is used to show how the crop of God-realisation may be raised. The human body is the field. It should be tilled with the help of the oxen of

tranquility and self-control. The weeds of egoism should be removed; the manure of equanimity should be evenly spread over the field, and the field completely levelled. Then the seeds of the instructions of the spiritual teacher should be sown. The rain of meritorious actions should water the field, and the superfluous growth of vicious deeds should be weeded out. This will enable one to rear the rich crop of eternal liberation, and push away the famine of worldly existence out of borders. In the next song by Nirupādhisiddha again, the poet urges the aspirant to retain absolutely unaltered an attitude of devotion, when he first approaches the spiritual master for initiation. He should get all his doubts and difficulties in spiritual life solved by his Guru. He should cognise the subtle movements of God, and test the veracity of his mystical experience by its effects on the lotus of the navel, on Suṣumnā and Sahasrāra. He should learn from his Guru the secret of reaching the immaculate God, who is the very abode of eternal joy. The last song of this group is by Kūdalūreśa. It preaches a philosophical contemplation on moral life. The power of ignorance is so great that it makes one forget his real nature entirely. The world is as a matter of fact filled with divine light; but the dark night of ignorance envelops the soul, and makes that light invisible. As a dog or a hog moves from house to house, so does a man from life to life. He foolishly identifies his Self with the body, which is constituted by the five material elements. He is deluded by it, and fails to realise his identity with God. He fails to understand that the wish-fulfilling philosopher's stone in the form of God is inside himself, and goes on begging from others. Kūdalūreśa advises us to realise the identity of God with the Self within.

In the first song, *mānava janma doḍḍadu*, Purandaradāsa asks us to utilise our hands, eyes, feet and all other organs of sense, in a proper manner, in the service of God, so that they might be receptacles of the vision, audition, and other experiences of God. An elaborate reference regarding the proper use of these sense-organs in the service of God has been already made in one of the earlier chapters. So I do not want to repeat it here. During youth when one's senses are hale and sound, one should not go mad after women and wealth, and waste his life merely in the enjoyment of sensuous pleasures. This is as good as fasting, if one fails to taste the ambrosia of God's name which is the main purpose of human life. A second point which Purandaradāsa makes is that when messengers of death come and attack you, *tāḷu tāḷendare tāḷuvare*, 'will they wait for a while if you request them to do so?' So long before they make their appearance, one should be prepared spiritually to withstand the attack, and make up his mind to enter on the spiritual path. This reminds me of one incident which actually took place at Nimbāḷ about fifty years ago. I have been told definitely that the Nāḍgouḍa of that place, who was called Bābāsāheb, and who was a disciple of the Saint of Umadi, while dying, called out to his people and said, 'Well, before me, I see two groups of people: on the one side, there are the messengers of God Yama, beckoning me to go to them; and on the other, there is Saint of Umadi with his devotees, who is calling me towards himself. To whom shall I go?' Then he made up his mind, and said, 'I will go to the Saint rather than to the God of Death,' and then he yielded up his ghost. So, before the attack of death comes, you must be spiritually prepared for it; because the world is like

a passing breeze (*Suḷigāḷiyante*). The second reading is, *Suṇṭaragāḷiyante.* Death comes like a hurricane, and when people are caught up in the hurricane, everything would go up in it, and would come to an end. So before this hurricane attacks you, make sure that you would not be encircled by it. 'How foolishly you have forgotten the Lord of the Yādavas? Money, grains and sons won't protect you on such an occasion.' So the question arises, when will you begin to remember God? Purandaradāsa says, 'you should not ask the question; begin just now, *innu ādaru ekobhāvadi pūjisu*, 'even now, worship God with one-pointed devotion.' So begin to pray to God with concentrated mind even from the present moment; do not delay. Now this reminds one of another Hindi poem, *aba bhī nahi bighaḍā hai kucha, thoḍā samaya bāki rahā*, 'all is not yet completely lost; there is yet some time left for you.' Godliness will come to you, even if you make up your mind to start your spiritual life just now. It is never too late to begin doing the right thing; begin your spiritual career at once. This is the advice which both an elderly Hindi modern poet, Paṇḍit Brij Nāth Vyās, and Purandaradāsa give us for the proper utilisation of our life.

Now I shall proceed to another poem by the Saint of Nimbargi, *manasina muragiya tiddiso devā*, 'take away the twists of my mind, O God.' In this song the Saint of Nimbargi prays to God to disentangle and straighten the crookedness of his mind. Human mind is very crooked. He requests God to make it straight. 'The first thing that one does after getting up from the bed,' he says, 'is to talk evil of the good people, and to denude the people of their property.' Besides these two things a man always flatters the great, the wise, the rich and the powerful: *ballavarige ārjava*

māḍutalyāda. Then again we entertain holy ideas only for a time, while we always pursue only the unholy ones. Probably the saint of Nimbargi must have had some examples before his eyes. He says that when a person started on a journey to Kāśi, he started no doubt with a good intention; but on his way he met a courtesan; he was caught up in her wiles, and forgot God. What is the use of simply entertaining holy ideas and doing unholy things? As the great Saint Vyāsa puts it, people do desire for the fruits of holy actions, but do not do the actions themselves; they don't desire for the fruits of evil actions, but do them in all possible ways. So you should always be very careful. When you will be caught up in the grip of death, your mind will suffer from qualms of conscience and cry remorsefully, 'O God, I am dying!' *satte sattenanta maragutalyāda* So before you get those pangs, you must see that God becomes your friend. Otherwise 'you will be merely wandering in a forest,' *aḍavī-yoḷage carisyāḍutada*, without resting your head on the feet of your Guru. So he requests you to be very careful. 'Approach your spiritual teacher,' he says, 'and begin your spiritual life in right earnest; do not merely make a show of it.' In this way the Saint of Nimbargi requests God to help him to make his mind straight in order to follow the spiritual path.

I shall next proceed to a fine poem by Nirupādhisiddha: *summaniru nālige*, 'be silent, O my tongue.' This is an apostrophe to the tongue, and we will see later on, when I finish the discussion of this poem, that Tulasīdāsa has also written an exactly similar poem. Some of the greatest blunders which we commit in our life are those that are due to the tongue. 'What would happen,' Nirupādhisiddha asks his tongue, 'if you just remain silent? Why don't you maintain an absolute epoche?' This virtue was nourished and deve-

loped by the Greek philosophers, the Stoics and the Epicureans, and particularly by the latter, who called it 'epoche', or virtue of *Mouna* (silence). Mahātmā Gāndhi also realised its importance, and maintained *Mouna* at least for one day during the week. 'But remember,' says Nirupādhisiddha, 'you should bid goodbye even to the sense of egoism that you are a great Mouni.' As Rāmadāsa puts it, *mī mouni mhaṇatāca bhaṅgale mouna jaise*, 'even the statement that "I am maintaining silence breaks the silence!"' If you observe silence, says the poet, renouncing the egoistic sense of observing it, then 'O tongue, you would verily become Brahman.' Then the business in which our tongue usually indulges in is that of talking ill of the good, and of flying into a fury. Then another important point which Nirupādhisiddha makes is that one should avoid the company of those who fly into a rage, and instead seek and live in the company of the spiritual teacher, who is an embodiment of tranquility. If you can be silent and tranquil, you will not talk too much. If you just live in the company of the saints or of your spiritual teacher, you acquire automatically the virtue of silence. So far then about the negative discipline, which the tongue has to cultivate.

Now positively speaking you should give yourself up to the utterance of God's name. That is the first positive function the tongue has to perform. Whether the name of God is to be uttered by the tongue, or in another way, is not very important. Nirupādhisiddha, however, advises the tongue to utter the name of God. Then after uttering the name of God, 'rise by the ladder' (*sopānavaneri*) to your Brahmarandhra. What might happen is a physiological problem. I have already discussed it fully, and so I do not want to discuss it here again. You rise by the ladder into

your Brahmarandhra, and there enjoy supreme bliss, *Paratarānanda*, as he calls it. So this blessing will be conferred on you by your tongue, if it cares to and behaves well. 'Don't make a difference between mine and thine; don't forget God, the Absolute (*paravastu*).' And finally, the poet tells us that, if the mind merges itself in the splendour of this Nirupādhi, boundless bliss of God-realisation, then it will itself become supreme Brahman. 'You will become entirely peaceful, and verily the Inner Self of all.' Tulasīdāsa has written in a very similar style a song, which reads almost like a translation of this Kannaḍa song: *kāhe na rasanā rāmahi gāvahi*, 'why don't you sing the name of God, O tongue?' The ten or fifteen lines of this song are most wonderful. I have discussed them fully in my work on Hindi mysticism. Those who want to study Hindi should learn that poem by heart. It is one of the best poems, not only in the Hindi language, but also in any language whatsoever. 'Confer this obligation on me, O my tongue,' says Tulasīdāsa, 'utter the name of God, and partake of the nectar of God's name, and take me by the ladder to the terrace, where God is.' He gives physiologically a very correct description of the way in which the ambrosia of God's name descends through the palate into the throat. And when you have tasted this ambrosial juice, you will not merely merge in the splendour of God, but you will yourself become God. Thus we see the great similarity between the poem of Tulasīdāsa and that of Nirupādhisiddha.

After this advice to the tongue, let us proceed to another good song, a continued agricultural metaphor by Sarpabhūṣaṇa, *śarīravembuva holana hasanu mādi*, 'having cleared the field in the form of our body.' I might say that these continued metaphors are a particular characteristic of Karnā-

ṭaka mysticism. There are very many poems indeed, which contain continued metaphors; and this is one of the best. 'You have the field of your body with you. Why don't you raise a crop of God in this field?' the poet asks us. 'What you have to do is to go through the seven agricultural operations. First, you have to employ good, silent and quiet oxen, not turbulent oxen, which will play mischief. Tranquility and self-control should be the oxen you employ for the first operation upon the field of your body. The plough is your moral consciousness, and by means of that you should plough the field. Then there are certain weeds (*kariki*) of egoism which you should clear away; and fourthly, you should spread the manure of equanimity, and make the field quite level. Unless you have spread out the manure, put it inside the earth, and made the ground level, the crop will not come up. So spread the manure of equanimity in order that the whole thing becomes ready for further steps. Sow the seed of your spiritual teacher's instructions. But then mere seeds would not be of much value, unless the rain pours down. The rain is your meritorious deeds. If the rain fails, the seed will be scorched away. It is the rain of your meritorious deeds which will help the growth of the seed. And when the crop will grow, there will also be superfluous growth of vicious weeds along with it; *durita durguṇaveṁba kaḷeya kitti*, 'remove the weed, in the form of evil tendencies and bad deeds; and then the crop becomes plentiful. When you have gone through all these operations, then by God's grace, if the crop comes up, enjoy that crop and live upon the bliss of God-enjoyment.' Sarpabhūṣaṇa uses the word, Sthiramukti, 'firm and continuous freedom of the soul.' It is a very important word in the Vīraśaiva literature. It is no changing, temporary

liberation; it is permanent liberation. Of course, many people have talked about the highest kind of liberation in different terms—salokatā, samīpatā, sarūpatā and sāyujyatā, 'being in God's world, being near God, being of the same form as that of God, and being one with God,' respectively; but this unchanging, undiminishing, unfaltering and perpetual liberation is what we may call Sthiramukti. Nāgaliṅga also speaks of the attainment of Sthiramukti in the song, *ānanda-vāda cidghana vastu nā kaṇḍe*, 'I have seen and experienced blissful superconsciousness.' When you have enjoyed this bliss from this crop of spiritual realisation, you will be in a position to push back the famine of worldly existence to its borders. Drive the famine away, do not allow it to enter your territory. 'In that way you will have grown a great spiritual crop,' says Gurusiddha.

I shall now discuss another poem of Nirupādhisiddha, *tiḷiya beku nijasukhada nilayà*, 'one should know the source and acme of real happiness, of spontaneous joy.' A very important piece of advice, which Nirupādhisiddha gives us at the beginning is, 'do not allow your initial devotion to falter or change in the slightest degree.' 'Many people go to a spiritual teacher with a certain purpose; but their initial devotion goes on diminishing.' This is exactly the opposite of what Jñāneśvara tells us about, *caḍhati vāḍhati bhakti*, 'devotion that goes on ever increasing.' Our devotion should increase day after day. If you examine your own hearts, you will see whether you have retained that original intensely devotional attitude with which you first approached your spiritual teacher. Nirupādhisiddha tells you not to lessen or falter in your initial devotion, *modala bhaktige badalavāgade* So Nirupādhisiddha says that your devotion must grow. That is the first piece of advice that

he gives. Then he tells us that if in the process of your spiritual practice you entertain any doubts, then the teacher is there to solve them. Your spiritual master will easily remove the various difficulties and doubts in your spiritual life, and bring you illumination and joy: *gurubodhadi, aritu mudadi, paripariya vikalpanaḷidu.* That is the next step that you have to adopt. When you have thus trodden the path for some time you will be able to cognise the subtle movements of God. You will see the motions of God in various supersensuous ways, *suḷavu arivudu, oḷage mareyade,* 'you should know the subtle movements and should not forget them in your heart.' This constitutes the sign-post on your way towards God. Then one very fundamental point which Nirupādhisiddha makes is, *brahma naḷinadoḷage satyavacana*: 'the veracity of the experience of God or Reality must reach the lotus of the navel or the solar plexus.' It is a very important statement. The truth of your spiritual experience could be tested in three ways: (i) it must penetrate to the very navel of your body, which is like a lotus, nābhikamala; (ii) it must penetrate to the Brahmarandhra, which is also regarded as a thousand-petalled lotus, sahasrāra; (iii) it must fill your spinal cord, which is like a nāḷa or a tube. If your spiritual experience is tested by reference to the navel or the sahasrāra or the spinal cord, if that spiritual power flows through the suṣumna, then you can be sure that your pursuit is correct, and that you are on the right path. Finally, Nirupādhisiddha tells you that if you experience the flow of spiritual energy inside you, particularly in the nervous system from the navel to the lateral ventricle, through the spinal cord, then even your skin would be a sort of reverberatory organ for your spiritual experience. Every hair will stand on its end, as Kabir has told us many

times, or even as Basaveśvara puts it, *roma romaṅgaḷella kaṅgaḷāgi noḍutiruvavu,* 'all the hairs on the skin become living eyes, that keep on looking at the form of God.' Many great Hindi saints have spoken about the pores of our skin as bearing testimony to the veracity of our spiritual experience. But Nirupādhisiddha restricts himself to the nervous system only. He regards that as the secret sign and key of attaining to spiritual life, which knows no limits; *Nirupādhiyāguva kīla,* this is the way of reaching the unencumbered immaculate God. We have here a physiological criterion for the reality of spiritual experience and bliss.

Finally, I shall come to a philosophical poem which deals with the nature of ignorance, ajñāna. The poem is by Kūḍalūreśa: *enu heḷali enna ajñānavaśadinda, nānu nannanu marate,* 'Woe to my deep ignorance, which made me forget the real nature of my Self.' It stands in a category by itself. There are very few philosophic poems of that kind in Kannaḍa mystical literature. Most of them are moralistic, practical, allegorical and so on. But here Kūḍalūreśa is dealing with the influence of ajñāna or ignorance on the human being. 'Though the whole world is filled with divine light,' he tells us, 'one's own darkness, illusion, and despair, and sin spread like a thick cover over that light, so that one is unable to see it': *enu kāraṇa kāḷa kattali māyāmusuku toragoḍadu,* 'what is the reason that this dense darkness of ignorance is not allowing me to see the truth beyond the illusion?' 'I have only to blame myself for that and nobody else,' says the poet, 'I have not understood my real nature, and I have forgotten myself.' Then he tells us, 'just as a dog or a pig moves from one house to another, so have I travelled from one birth to another, and spoilt myself,' *śvāna sūkaranante manemane tirugi keṭṭe.* As a consequence of that 'I have

hugged to my heart as real this body, made up of the five elements, *bhūtapañcatatva dehavanu mecci.* This body I have regarded as my very self, and as a consequence, I have handed myself over to the sin of loquacity, *mātu mātige śabda sūtaka pātakatvadi muḷugi pode.* All this I have done because I have abandoned the pursuit of God.' The poet advises us that 'if one is to pursue God, one should not humble oneself before persons who are unworthy of reverence and spread one's hands for begging before everybody whom he meets, unmindful of the full presence of the philosopher's stone in the form of God inside one's own Self.' *Paruṣavu tannalli paripūrṇaviralikke śeragoḍḍi beḍuvare baḍatanava.* When one has become God, Hara incarnate, what need is there for one to allow himself to be affected by human affairs?—*haranu tānu ondāda mele, narara bādhege silakuvadeke?* Finally, Kūḍalūreśa requests God to give him the vision of His feet. Unless the grace of Kūḍalūreśa descends, he tells us, the feet of God will not be visible.

CHAPTER V

THE NATURE OF THE SPIRITUAL TEACHER

After moral preparation which mainly consists in overcoming all vices and cultivating all necessary virtues, the aspirant gets ready for initiation from a Guru. I shall now proceed, therefore, to consider the nature and functions of a Guru or a spiritual teacher. This topic is quite new, and I shall discuss the contribution which has been made by the following seven great Karnātaka saints to the subject. The first is Bhavatāraka, the second is Cidānanda, the third is Śisunāḷadhīśa, the fourth is Balabhīma of Śirasaṅgi, the fifth is Mahipati of Kākhaṇḍki, the sixth is his son, Mahipatisuta, and the last is Gurumahāliṅga. Bhavatāraka establishes an identity between the Guru and God and proclaims that the spiritual teacher is none else than the Brahman. The spiritual teacher teaches his disciple the proper method of achieving the highest ideal. Incidentally we shall refer to a beautiful Vacana from Basaveśvara which stresses the element of firmness of faith in God, if his grace is to descend upon us. The poet calls the Guru as the veritable magician, who pours the celestial Mantra into the ears of the disciple and makes him forget his body-consciousness, whereby the disciple becomes the eternal but unattached spectator of all existence. Coming to the next two songs, we may note that the serpent is a very favourite idea with Karnāṭaka mystics. The serpent may represent either the symbol of sense, or the mysterious power of Kuṇḍalini. The first song deals with the description of the serpent as being the bed of Viṣṇu and the necklace of Śiva. If in the first song the serpent becomes

ineffective as its poisonous fangs have been taken away by the teacher, in the second song it bites, but it is destroyed by the Mantra of the magician-teacher. The poet-saint Mahipati, therefore, prays to the teacher to shower his mercy upon him and offer him protection. While Mahipati asks grace from the Guru, his son tells us that he is already a recipient of it. In the last song, Mahaliṅgaraṅga describes in an exquisite manner that wherever there is the spiritual teacher, there is bound to be auspiciousness and prosperity. So I shall base my remarks upon the very great spiritual legacy which these saints have left to us.

I shall begin with the first song, *devanallaveno sadguru*, 'is not the Sadguru God himself?' This song of Bhavatāraka is the outcome of his teaching that there is a final identity between the spiritual teacher and God: *pratyakṣanādantha parabrahma rūpanu*, 'he is none else but verily Brahman incarnate,' says the saint. But before any spiritual teacher could attain to that divinity, he himself must have passed through certain stages, as well as prepared others for that kind of spiritual realisation. He must be a master of methodology, and must teach his disciples the proper method of achieving the ideal. The first point in this methodology about which our saint Bhavatāraka speaks is Nyāsa and Dhyāsa. They are very important words. Nyāsa is locating and placing the constituents of the Mantra that we are uttering in certain parts of our body. Those who are conversant with the Nyāsa of the Bhagavadgīta know this. Then there is Dhyāsa or a devotional and unfaltering attitude towards God. Nyāsa and Dhyāsa, therefore, together make up the first element in that methodology. Nyāsa cannot be explained in a simple manner and learnt quickly. It takes a good deal of time. The second point is that the metho-

dology might be regarded as successful, only when the disciple has seen the 'light of God' (*Prakāśa*), and the spiritual teacher has shown him the absolute Reality (*paratatva toridā*). Of course, it is a very difficult thing. The third point is that he ought to establish and realise the identity between Self and God, or devotee and God. So these are the four elements in the methodology, which a teacher, according to Bhavatāraka, imparts to his disciples.

Further, Bhavatāraka tells us that if we stand in the middle of the ocean of life, and if we call upon God even once, God will listen, remember and answer us. Similar statements about the perils of the occean of life have been made by Jñāneśvara and Kabīr among Mahārāṣṭra and Hindi saints; for example, *yā lāgi śata jarjara nāve, righoni kevi niscinta hoāve*, 'how can a man rest in peace, when he is sitting in a boat with a hundred holes?' and *ṭūṭi nāva ūpara jā baiṭhā*, 'you are sitting in a broken boat.' Now to the utterance, 'those who stand in the middle of the ocean of life and call upon God even once,' Bhavatāraka adds the words 'knowingly or unknowingly' (*aritu maretu*). It is just like Vālmīki's repetition of 'Marā' instead of Rāma. But logically speaking, we shall rather insist upon the word 'knowingly' and not upon 'unknowingly.' It is not simply by uttering the word 'Marā,' 'Marā,' unknowingly that one might attain to God; but one must say Rāma, Rāma, Rāma, and that too with Nyāsa and Dhyāsa, with full understanding and with full devotion.

Another point, which Bhavatāraka makes, is *bhakti-bhāvava noḍade..... muktiya pālisuva*, 'without looking to their devotion and emotion the spiritual teacher confers liberation on the disciples.' Those who are capable of putting their faith or belief (*naṁbige*), even though they have not

got Bhakti and Bhāva, will still attain to God, says Bhavatāraka. Just as Bhavatāraka insists on the use of the words knowingly or unknowingly, similarly, he also allows simple faith or belief to prevail over everything. Those who have read the great work of James on the 'Principles of Psychology', know that he takes up and maintains exactly the same attitude as Bhavatāraka. Belief, he says, is the essence of reality. We may not know that God is real; but if we just 'believe' that God, freedom and immortality are real, and if we carry on the belief from day to day, then a day will dawn, when God, freedom and immortality will become real for us. This is a pragmatic view of belief. Basaveśvara, on the other hand, advocates a full devotional attitude towards God. A deovtee must have a perfectly devout heart towards God. Without devotion we can achieve nothing. There is no use in merely calling Marā, Marā ten thousand times, *baride karevaru.* There is no use in calling mechanically upon God 'unknowingly'; there is no use in calling upon God without Bhāva and Bhakti. The aspirant must have Naṁbige and Neccige (love or devotion), Bhāva and Bhakti. It is only when you have definite devotion towards God, that God may listen to you. Otherwise, you may call upon him orally or 'strenuously with a bugle' (*koṁba meṭṭi kūgenda*), and yet he may not appear before you at all. What is wanted is a devout heart for God, and not a mere oral or mechanical and verbal calling upon him. So this is the essence of the teaching of Bhavatāraka in the song which we have discussed.

I shall now proceed to the second song, *entha gāruḍigā sadguru,* 'what a juggler the spiritual teacher is,' which used to be beautifully sung by the grandson of the Saint of Niṁbargi. In this song by Cidānanda we are given further

details of the way in which the spiritual teacher enlightens his disciple, as well as of the points which the disciple scores on the way towards spiritual realisation. In the first place, we are told that 'the teacher called the disciple in private, and poured into his expanded and expectant ears the Mantra which he wanted to communicate to him,' *yārillade noḍi berenna karedoydu, marakiviyoḷittu mantrisidā.* His ears had become expanded and widened in order to hear what his teacher was going to tell him, and they were expectant because they were eager to know what the Mantra was. This is exactly in the style of Tulasīdāsa who has spoken of the ears of the disciple 'becoming as vast as an ocean,' *śravaṇa samudra samāna,* and not simply as big as a winnowing fan. The disciple is so anxious to hear what the teacher wants to communicate to him.

The second point is the process of initiation. The author tells us first, *maruḷu enna mana mantra tantrake baggitallā,* that his very foolish mind succumbed to Mantra and Tantra; and then he says, *māntrikaroḷu balu doḍḍavane guru,* 'the teacher is the greatest of the magicians.' On account of the incantation or the power of the Mantra, which the teacher imparted, the disciple's mind, though full of mischief like a monkey, came under his control. When the mind was thus completely conquered, the author tells us, *śarīrava maretu nā sākṣiyādenammā,* 'having lost all bodily consciousness I became the witness or the spectator of all existence'; this is exactly as Patañjali would say, *tadā draṣṭuḥ svarūpe avasthānam,* 'then the seer is merged and he abides in his own Self.' To be a Sākṣi, to be a Draṣṭā, to be a looker-on, either in Patañjalian or Aristotelian sense, is the consummation that is attained by the spiritual man. When the disciple thus became the Sākṣi, the looker-on, people began to say in a derisive

manner, 'of what use is this fellow? He should be turned out of his family, out of his house, out of existence. He merely takes delight in looking at God, and spends his time in that manner.' But we are pointedly asked in a eudaemonistic fashion to note that the disciple's all-absorbing love of God did make room at the same time for love towards his wife, wealth, children and society. He was not asked to abandon wealth, family, happiness and so on. The saint tells us paradoxically enough *seri seradante māḍidane*, 'he made me love them and yet not love them.' The resulting love was without attachment. This all-absorbing, all-encompassing love of God is so vast that all these minor things too had a place in that love. This is what we might call the highest kind of eudaemonism.

The final point which Cidānanda makes is, *ivara nambida mele ivarante āgade bhuvanakke bandaddu phalavenu*, 'what is the use of coming to this terrestrial existence, if after putting faith in the spiritual teacher, we do not become even like unto him, who imparted to us spiritual wisdom?' Our highest ideal is to approach, in meritorious deeds and in spiritual realisation, our spiritual teacher, because we regard that our spiritual teacher is identical with God. During this short sojourn, if we do not make ourselves worthy of our spiritual teacher and God, it is no use to be born in this world at all. These are the important points in the present song.

We now proceed to consider two songs on the 'serpent' in Karnāṭaka mysticism. The first is, *hāvu tuḷidene mānini*, 'O respectable lady, I have trodden on the serpent,' and the second, *hāvu kaccitammā*, 'Oh! the serpent has bitten me.' The serpent is a very favourite idea with the Karnāṭaka mystics. It has a two-fold significance. First, it is a symbol

of the senses of man; second, it is a symbol of the spiritual power, Kuṇḍalini. Sadāśivendra Sarasvati, a famous saint of Mysore, of about 150 years ago, has written in Sanskrit a very beautiful small commentary on Patañjali's Yoga Sūtras, in which he tells us how the serpent might be regarded as a physical symbol of the sense-power (indriyaśakti) in us. Those who have got spiritual experience tell us, that so long as the sensual element is present in man, God appears to him in the shape of a Śeṣa or a serpent. But as soon as sensual power fades away that serpent also 'goes aside' (*vāri āgatada*). This is an expression which has been used by a great modern saint. Now even in regard to the person who has experienced in himself the existence of the serpent, it might turn its mouth either downwards or upwards; in the former case, it tends towards sensuous life, while in the latter, it tends towards God. Sometimes the serpent might lie in a horizontal position. In any case, the serpent serves the purpose of indicating a powerful idea with the Karnāṭaka saints. The present song, *hāvu tuḷidene mānini*, concerns itself with the sense-aspect of the serpent.

Now the author, Śiśunāḷadhīśa, or his disciple, is describing the serpent as lying on the way in a joyous and an angry mood, both combined together; because that is the psychology of a serpent. You will notice contradictory attitudes in the serpent's moods, anger on the one hand, and pleasure and joy on the other. When I was at Allahābād a spiritual aspirant happened to trample on a serpent which was lying in an angry mood making a hissing sound. When he first trampled on it, he came to know that it was a serpent, and took a jump. Students of psychology know the James-Lange theory of emotions in psychology—action first and emotion afterwards. When you see a serpent, you first take a jump

and then you become afraid. It is not because you are afraid that you jump. James gives the illustration of a bear. When you see a bear, you first take to your heels, he says, and then become afraid. You do not first become afraid and then take to your heels. Action first and emotion afterwards.

In the present song, we are told, the aspirant took a jump and then became bewildered and agitated. Further, the author gives us a familiar and a highly poetic description of the serpent as the bed of Viṣṇu and the necklace of Śiva. Elsewhere I have referred to this two-fold function of the serpent, serving as the bed of Viṣṇu and the necklace of Śiva. That means the serpent has the power of reconciling the opposite claims put forward by the worshippers of Viṣṇu and Śiva! The aspirant tells us that because his teacher Śiśunāḷadhīśa was a very powerful man, and had already knocked out the *kori hallu*, 'the poisonous fangs' of the serpent, it could not inject its poison into the body of this man. It came and only coiled round his legs. He says, 'my great spiritual teacher, Śiśunāḷadhīśa, had already taken away the poisonous fangs of this serpent; so the serpent had no power over me. Unfortunately, it had still the power of encircling my legs, and definitely it did so.' So, this is the first aspect of the serpent of the senses. There are two more aspects with which we shall be concerned, one in the very next pada and the other a little later on. In the present pada, *hāvu tuḷidene mānini*, the serpent becomes ineffective; in the second, *hāvu kaccitammā*, it is devoured and destroyed by the spiriton; and in the third, *gollaru nāvu gollaru*, 'Oh, we are serpent-catchers, we are serpent-catchers' it is basketted and becomes docile.

The next song we shall deal with is *hāvu kaccitammā*,

where the serpent bites, but has no effect and is ultimately devoured by the spiriton. It will be seen that the serpent here symbolises the Kuṇḍalini, because the author speaks of the Maṇipura Cakra, where it is lying dormant. Those who are conversant with Yogic physiology know that in Yoga, six Cakras (plexuses) are recognised: mūlādhāra, svādhiṣṭhāna, maṇipura, anuhata, viśuddhi, lalāṭa or ajñā. Of these Maṇipura is in the navel. The serpent sleeps in the navel plexus. Readers of Jñāneśvara know what a graphic description has been given by him in his commentary on the Bhagavadgītā in regard to the serpent-power, the Kuṇḍalini. In the Jñāneśvari, he says *nāgiṇīci pile kuṅkume nāhile*, 'she sleeps likey oung serpents bathed in saffron' (Jñā. 6-222 etc.). According to the author of the present song, who is a disciple of Balabhīma Yogi from Sirasaṅgi, the serpent was lying dormant at the Maṇipura Cakra with 'its tail turned upwards.' It is only when ferocious that the serpent raises its tail upwards. And the author tells us that it bit him actually, *hāvu kaccitammā*. 'I was actually bitten by it,' no doubt; 'but I was saved from the effects of the poison by the grace of God'; *devara karuṇeyinda nānuḷidenammā*. May I take the liberty of telling you that a similar thing happened about fifty years ago at a place called Kakamāri in Athaṇi taluka, where Śankarappa, a disciple of my own teacher, was actually bitten by a serpent, while he was meditating at night near a hay-stack in the barn? He did not move. He said, 'if my teacher is worthy of his salt, nothing wrong can happen,' and he was saved. In a similar manner, the author of the present song tells us that he was saved, even though he was actually bitten by that serpent.

Now what happened later on? The body, which the author compares to an ant-hill, has got nine holes or ports

of entry, as it were. They are called Navarandhras in Yogic physiology. Through which hole the serpent might enter, we do not know. How we might yield to its sensuous influence and through which organ of sense, we do not know. Whether that serpent-power would penetrate through our eyes or ears or mouth and so on, we do not know. But when it does so through any of the senses, we become subservient to that power. Returning to our poem, let us see what happened to the aspirant later on. He went to seek a charmer: *gollana huḍukidenammā*, 'I sought a snake-catcher or a snake-charmer.' He took Mantra from him (i.e., was initiated), and was saved from the poisonous fangs of this serpent; *mantra heḷida praṇava*, 'he told me the Mantra of Om,' the symbol of God for meditation. And when the aspirant meditated by means of it, the power of the serpent ceased, and the spiriton appeared. Now what is this spiriton? This is exactly what the Mahārāṣṭra saints call Bindule, and Kannaḍa saints have called it Bindu, and the author of the present song speaks of it as Gorali. *Gorali hāvige nuṅgi*, 'the termite or white-ant swallowed and absorbed the serpent.' What happened was this. The serpent had entered through the holes of the ant-hill and driven away the spiriton that had been living there; but with the help of the spiritual charmer, the spiriton re-entered and devoured not merely the serpent but destroyed even the ant-hill. The human body along with the senses was all devoured by the spiritual power of the teacher. This is exactly in the manner of the great Greek philosopher, Empedocles, who tells us that there are two principles in this world—Love and Strife, and that they are operating not merely in man, but also in the entire universe. The universe is compared to a sphere. When Love enters the sphere, it drives away Strife; and when Strife enters, it

drives away Love. The co-existence of the two here is impossible. Ultimately the destiny of man would be that Love might enter and Strife might be driven away. In a similar way, the spiritons might not only enter and drive away the serpent, but also swallow it up.

Now a question arises: where were the spiritons before they entered the first ant-hill? Where had they been? The author is very clever in saying, 'we do not know,' exactly in the spirit and manner of the author of the Nāsadīya Sūkta in the Ṛgveda, *so aṅga veda yadi vā na veda.* The great God may know or even he may not know: *yāva sthānadali ā goralittu, mūla praṇava ballavanige gottu,* 'only he knows the original place of the spiriton, who knows the primordial Oṁkāra.' That the spiritual power comes is out of question. How and wherefrom it comes, we cannot say. This is the substance of the present song.

We shall next go to two other songs: one by Mahipati of Kākhandki, quite near Bijāpur, and the other by his son Mahipatisuta. The saint Mahipati was a Minister in the Bijāpur court, about three centuries ago. Then he went and settled at Kākhaṇḍki. He is one of the great spiritual poets. In this song he asks for grace from his spiritual teacher, *karuṇiso guru enage.* He tells us in the first place that he should be so fortunate as to see the sign of God. 'If you do not show me your sign, my life would not endure even for a minute within me,' he says: *khūna doreyadiddare prāṇa nillado nimiṣārdhavilli.* So show me your sign. This word 'sign' has got a very peculiar meaning in Greek and Christian religious literature. It is a symbol through which spiritual experience reveals itself to the aspirant. 'Show me some sign, whatever you like,' says Mahipati. There are numerous such signs which we need not mention here. Then

Mahipati proceeds to say, 'like a mother, stand by me, and feed me like her, morsel by morsel,' *tuttu tuttige omme hattaraliddu santata salaho mahipatige.* 'Shower that grace of a mother upon me.' 'I have entered and am now deep in the ocean of existence,' (*kaḍalu hokkiheno*). 'Take me to the other shore. It behoves you to take me out of this ocean.' Sometimes I have heard the reading, Oḍalu (body, stomach) instead of Kaḍalu (ocean). 'I have entered thy very stomach. Kindly protect me.'

If the above reading be regarded as preferable, I might tell you my experience. About thirty years ago, I had been to the zoological museum in Calcutta, where I saw a Kangaroo and its young one. When a visitor pursued the young one, the mother opened the pouch in the belly and let the young one enter it, so that when the young one had gone inside the pouch, it became fearless. It peeped outside the pouch and gazed in a bold manner at every one who happened to pass by. So in that manner, the author of the song says, 'let me (like the young one of a Kangaroo) enter Thy belly and let me defy the world from under Thy protective armour.' Then further in regard to the sign, we are told, that Mahipati asks for a vision of the full form of God. 'It is not only when I am in Samādhi or in meditation that I like to see Thy form, but even when I am engaged in worldly affairs' (*rūḍhiyoḷage*). 'So when I have seen Thy form even when I am carrying on worldly affairs, then alone shall I say that I have seen Thee.' And finally, he tells us, like Tukārāma, 'O God, move round about me, and offer me Thy protection.' *Hari hā bhove bhovatāli,* Hari moved round about me, says Tukārāma. That has also been said by the Bhagavadgītā: *abhito brahmanirvāṇaṁ vartate viditātmanāṁ,* the bliss of Brahman is all around the souls which have realised the

Ātman. So, in that manner Mahipati asks God to move round about him and protect him like a child.

We next proceed to consider the song of his son Mahipatisuta, *gururāyanantha karuṇāḷu*, 'as merciful as the great teacher.' While Mahipati was praying for grace from God, his son Mahipatisuta tells us that he had received it. 'I have seen nobody in this world who is so merciful as my spiritual teacher,' *gururāyanantha karuṇāḷu kāṇe nā ī jagadoḷu*. What are the aspects in which that mercy could be experienced? Here are very subtle psychological remarks which Mahipatisuta makes: 'my spiritual teacher knows my motives and intentions and, therefore, creates a sense of fearlessness in me.' Then secondly, 'he offers me his protection without my asking him for it.' So he creates a sense of respect for me in others. I myself am afraid of doing bad things, because my teacher would know them; and I am fond of doing good things, because they would also be known by him; besides a sense of respect is created for me in society. Then whatever I might intend, my intentions are pre-fulfilled by the favour of my spiritual teacher. Before a good wish enters into me, it is already fulfilled by my spiritual teacher, says the disciple. Then fourthly, my teacher has blessed me by giving me an opportunity for his service. How many disciples are there who take pride in rendering service to their spiritual teacher? Mahipatisuta tells us that 'he was blessed by his teacher by giving him an opportunity to serve him,' *dhanyanna māḍida seveyoḷittu*. And finally, my teacher makes me partake in the secrets of spiritual realisation. He made me a participant in the knowledge of his spiritual realisation and in the realisation itself (*ghana torisi koṭṭu*). Though he may not make me a participant in realisation itself, even the knowledge of it would be enough. I have known a spiritual teacher

who had two disciples, one extremely good at Sādhanā, and the other extremely good at service. But this spiritual teacher opened his heart only to these two people, that is, who either meditated or did service. It is only in such cases that you can hope to be a participant in the knowledge of the spiritual realisation of your teacher as well as in the realisation itself. That is what Mahipatisuta tells us in this song.

We now go to the final song, the conclusion of the present lecture, *maṅgalavāgihude*, 'Oh, this is auspicious.' Here we are told that wherever the spiritual teacher is, there is bound to be auspiciousness and prosperity. The spiritual teacher is here described as shining with a dazzling light through the corners of his eyes. There are two corners of the eyes called respectively inner and outer, one towards the top of the nose and the other away from it. I have seen a spiritual teacher, the outer ends of whose eyes were functioning more than the inner ends. In any case, 'that light of God was shining out through the corners of his eyes,' and 'it was sending down juice as cool and soothing as the moonlight, and of the purest kind.' (*kaṅgaḷa koneyali thaḷa thaḷa hoḷeyuva, tiṅgaḷa beḷakina tiḷirasa ukkuva*). This is how light and sweet juice synchronise. Such phenomena of shining sweetness, we shall come across later on when we shall be discussing spiritual realisation of the Karnāṭaka saints towards the end of the book.

Another point which the author makes is that three things are required for this light: first, there ought to be 'the wick of dispassion,' (*virati emḃuva batti*); secondly, there ought to be 'the ghee of devotion,' (*bhakti sughṛta*); and thirdly, there ought to be the igniting factor of knowledge (*arivemḃa jyoti*). When the wick of dispassion is soaked in the ghee of devotion, and when it is ignited by the

flame of knowledge through concentration, the light of spiritual realisation shines out. That is what the author of the present song tells us. Finally, he gives us an insight into the Yogic process by means of which this is to be achieved. First, we have to rise above the six Cakras (*āru cakrava mīri*). When we have transcended those six Cakras, then 'we must enter a subtle cavity' (*sūkṣmadvāradoḷage seri*). What that cavity is, our modern surgeons or Yogic physiologists might know; it is not impossible to know it. So one has to enter through the Cakras or through the canal in the spinal cord to the subtle cavity until we go to the thousand-petalled lotus, which is called the Sahasrāra-cakra. That is regarded as the throne here by the poet, upon which, probably, sits God; and it is only when we have got that vision, inside us, that we become replete with beatitude; *bhūri brahmānanda padaviya seruva* (one attains the ideal of the supernal joy of Brahman). Our spiritual realisation must be attained and enjoyed through that Yogic process. Here we have a description of the nature of the spiritual teacher, who is capable of bestowing Brahmānanda on his disciple.

CHAPTER VI

THE FUNCTIONS OF THE SPIRITUAL TEACHER

I spoke to you last time about the nature of the spiritual teacher as discussed by the Karnāṭaka Mystics. Let me now concentrate my attention on the functions of the spiritual teacher. These functions, broadly described, are metaphysical, moral and mystical. Under the metaphysical functions we shall notice how the spiritual teacher after driving away such vicious enemies as illusion and infatuation and egoism, establishes unison between the individual soul and the universal soul, and thereby confers beatification on the individual. We shall then be concerned with the moral functions of the spiritual teacher which deal with the conquering of the various passions by one-pointed concentration on the name of God, and with burning in the fire of the Guru's grace the multiple thorns of life in the form of honour, taste, wealth, sex and so on. Here we shall come across another moral function, viz., how the teacher wards off death and the calamities of the disciple. After the consideration of these metaphysical and moral functions, we shall proceed to discuss the mystical functions, which lay emphasis on the fact that because of the meritorious life, which he imparts to the disciple, the latter is not likely to do any wrong. Further, the Guru's infinite obligations on the disciple can never be forgotten. The teacher confers a new birth on the disciple as a result of which the disciple sees the form of God and is filled with illimitable joy. Finally we have an excellent poem from Guheśvara which speaks of the power of the spiritual teacher that enables the disciple to visualise the form of God where-

ever his eyes are cast. Such vision itself constitutes the essence of liberation.

The authors I shall discuss in this present chapter are, Bhavatāraka, Cidānanda, Saṅga, Doḍḍapeti Basava, the late Śrī Rāmarāo Horti (a citizen of Bijāpur and a disciple of the Saint of Umadi), Madivala Yogi, and Ānanda-Guheśvara. Through the teachings of these great saints I shall tell you what those metaphysical, moral and mystical functions of the Guru are.

I shall begin with the first song—*Yogi bandano śivayogi bandano*, 'here comes the Yogi, the Śivayogi' and incidentally refer to the Vacana of Basaveśvara, *hāvina heḍeya koṇḍu kenneya turisikombante*, 'like scratching the cheek with the hood of a cobra.' It would be possibly somewhat difficult at the beginning, but quite easy later, to understand the connection between the song of Bhavatāraka and the Vacana of Basaveśvara.

Even before my matriculation examination there was a Śāstri at Jamkhaṇḍi whom I knew and who was conversant with Sanskrit. I want to tell you a story about him which is now about half a century old. This Śāstri happened to be a disciple of the Saint of Umadi. He very unfortunately (to employ the figurative language of Basaveśvara), wanted to brush his cheeks with the hood of a cobra. He wanted to take Cunam (raw lime) in his loin-cloth, and jump into a river. He wanted to play pranks with the moustaches of a tiger in the sense that not knowing, or not caring for the Saint of Umadi, who was his teacher, and not being authorised by him to initiate others, he began of his own accord to initiate people. There was a State-Kārbhāri at Jamkhaṇḍi, Śrī Kaḷe by name, who happened to be the disciple of this Śāstri. According to a pre-meditated plan these two persons

wanted, if possible, to bring the Saint of Umadi to the Kārbhāri's place and just to cross-question him and tell people that he did not know much of Sanskrit or philosophy and, therefore, of spirituality. So they requested the Saint of Umadi to come to the Kārbhāri's place for Saṅkīrtana. There was yet some time for the Śāstri to come, and therefore, the Saint of Umadi asked one of his best disciples in those days, Viṣṇubhat Niṁbargi, to sing the song, *Yogi bandano śivayogi bandano*, to the accompaniment of his Rudraviṇa. In the meanwhile, a man was sent to fetch the Śāstri to the place. As indicated above, the two had planned to dishonour the Saint of Umadi. But as soon as the Śāstri started from his house, something penetrated into the sole of his foot. It was probably some thorn which caused a wound and he feared it would develop into a diabetic pimple. So he would not move, and went back and slept. When the servant came back to the Kārbhāri's place with this information, the Saint of Umadi beckoned to Viṣnubhat Niṁbargi and said, 'see how God justifies Himself; how God justifies the saint.' So, instead of being publicly dishonoured, as had been previously planned by the two persons, Śri Umadi Mahārāja went on with his spiritual discourse smoothly and successfully. Later on, it happened that just as a man who pulls the moustaches of a tiger cannot hope to survive, similarly this Śāstri, as fate would have it, could not survive. Such is the story in regard to this song, and I remember it very well.

This song is by the saint Bhavatāraka. Bhavatāraka is a writer of great Vedāntic learning among the Karnāṭaka mystics. The present song, *Yogi bandano śivayogi*, is a piece of great Vedāntic teaching. Educated people in south Karnāṭaka and in Tamil and Telugu territories, it might be noted, are usually conversant with Sanskrit. Bhavatāraka

was not only conversant with Sanskrit literature, but was well-versed in Vedānta philosophy. I shall tell you the chief points in this song. There are two sorts of functions which a spiritual teacher performs in this connection, the metaphysical and the axiological Axiology investigates the problem of values and includes such sciences as ethics, sociology and social philosophy. From the metaphysical stand-point the first function of the spiritual teacher is to drive away the darkness of illusion and infatuation, Māyā and Moha, as Bhavatāraka puts it. The second is that the spiritual teacher 'must make our mind rest in the eternal,' *citta nityadalli nillisuvantha.* The third is to establish the identity between the self and God, which of course is a very difficult job. This does not mean a mere verbal understanding of the great Mantra—That Thou Art (*tattvamasi mahāvākya*), not simply knowledge by logical inference or ratiocination; but it means actually realising it in experience. This is what is due to the metaphysical function of the spiritual teacher. As for the axiological function, or the point of view of values, he destroys all egoism. Egoism springs, as the author puts it, from not understanding the true nature of the Self We become egoistic simply because we do not know our Self, and self-knowledge is not an easy matter. The Guru is 'a great ocean of mercy' (*dayāsindhu*) and makes us participate in beatification (*paramānanda padaviya koṭṭu*). On account of his mercifulness he takes us on to the plane of bliss or beatification. And finally, so far as the philosophy of liberation is concerned, the teacher lifts up all his disciples to the pinnacle of liberation. These are the words, *Bhavatārakana pāda hondidavarigella.....mukti koḍuva.* The teacher confers liberation on those who resort to his feet. Does that mean that other people are not so liberated? Kabīr has no hesita-

tion in saying so. He speaks of parivāra-mukti: *le parivāra tari* (he crosses the ocean of existence along with his associates). This Parivāra constitutes the galaxy of his devotees, who have been initiated into the spiritual life, and who have surrendered themselves to his will. Mill was fond of showing how a philosopher like Socrates stood above a merely materially satisfied being. The present writer has pointed out elsewhere that to the extent to which a philosopher might be regarded as being above one, who is materially satisfied, to that extent a mystic might be regarded as being above a philosopher. Such a mystic, when he is also a spiritual teacher, raises his devotees to the plane of liberation. This is the gist of the first song I have discussed so far.

The moral functions of the spiritual teacher are even more important than the metaphysical, which I shall now proceed to discuss with reference, in the first place, to a song by Cidānanda— *sai śābāsa gabaru*, (Bravo, hurrah to you, O hero!). This song begins with a warning of the assault of robbers in the form of passions upon the aspirant, *daroḍe baratada* (beware of the imminent dacoity). This song resembles the song of Kṛṣnānanda, *musāphira sotā hai behosa*, 'O traveller, you are sleeping unawares.' The author of this song, Cidānanda, is famous for some great works like 'Anubhavāmṛta' and 'Jñānasindhu' as well as for lyrical poems and Vacanas. The present song is a famous popular song.

Cidānanda is careful to point out at the very beginning to the auspicious bird, Śakunada-hakki. 'Do not bother. This Śakunta or Bhāradvāja or Śakunada-hakki tells you that ultimately you will gain victory'; *śubhā nuḍitada śakunada hakki*, 'the bird of good omen is uttering auspicious notes.' As to the Śakunta or Śakunanda Hakki, here in Karnāṭaka and

elsewhere also, it is regarded as a prophetic bird. So the author tells us at the very beginning that we shall be saved, even if the robbers assault us.

These robbers are the passions. How many robbers or passions are there? The author makes three categories,—the first containing five, the second eight and the third ten passions or robbers. Each has got a different function. The first category of robbers enters the house, the second surrounds the aspirant, and the third kills him outright. The five robbers that enter the house are Kāma, Krodha, Lobha, Moha, Matsara,— 'desire, anger, greed, infatuation and jealousy.' Whether they are five or six it does not matter much. The ten are not very dificult to understand. They are the daśendriyas (ten senses). But the eight are rather difficult. In Kannaḍa literature, it is customary to speak of the eight robbers as Aṣṭamadas, as many of you might be knowing. These are Dravya, Yauvana, Strī, Vidyā, Kula, Rūpa, Udyoga and Anna— 'wealth, youth, woman, learning, good family, beauty, vocation and food.' All these give rise to a sort of vanity in man. These are the robbers. The poet says that these robbers will surround you, make you fall and kill you.

Lest the robbers might have an upper hand, the author warns us to follow certain spiritual practices. The first practice is 'to take resort to the foundational Mantra (*mūla-mantra praṇava*). Then secondly, 'concentrate through identification your attention on Guru or God,' (*aikyadinda guruvina nene*); and lastly, 'take accurate aim and shoot' (*noḍi ogeyo*). As the Muṇḍakopaniṣad says, *praṇavo dhanuḥ śaro hyātmā brahma tallakṣamucyate; apramattena veddhavyaṁ śaravat tanmayo bhavet*: 'The mystic symbol Om is the bow; the arrow is the soul; and Brahman is the bull's eye to

be pierced. We should penetrate it with undistracted attention, so that the arrow may become one with the mark' (II-2.4). Whatever it might be, if you concentrate attention in that manner, by looking intently at the tip or top of the nose, everything else will disappear, and the divine form will appear before you. And the robbers will ultimately be destroyed. And then what will happen?, *beḍida padārtha dorakuvadu*, 'all your wishes, including your wish for the Highest, will be fulfilled.' If you follow this spiritual practice, you will get an upper hand and conquer all passions.

One thing I would like specially to mention in this connection. Out of the passions or robbers mentioned above, the five are head-thieves trying to enter your precincts; the eight and ten are bravadoes trying to surround you and throw you down. Then again there are the cruel tigers, which are in the service of the passions or robbers, trying to pounce upon you, and make a mouthful of you. Very peculiarly, Bunyan in his 'Pilgrim's Progress' has said the same thing in a passage which reads thus: 'I must hear the noise of doleful creatures ranging in the night for their prey; and if they should meet me in the dark, how should I shift them? How should I escape being by them torn to pieces?' Similarly, even here the tigers help the robbers in their destructive activities.

The next song, *ena bharā naṭṭitappā enage muḷḷā*, 'Oh, how painfully I am pricked by the thorn!' is about the thorn of life. This song is by the saint of Nandyāḷa. The place Nandyāḷa, I understand, is on the banks of Ḍoṇa, in Bāgevāḍi taluka. There is another Nandyāḷa, which is on the road to Śrīśaila. This Nandyāḷa might probably be the one in Bāgevāḍi taluka. What is the name of this saint of Nandyāḷa, the author of this poem? We have got three poems belonging to

the saint of Nandyāḷa. With the help of the first line of the three poems one can understand the connection between Nandyāḷa and the saint Saṅga. Mere 'Saṅga' is mentioned in, *bā bā bā enna mohāda manasa*, 'come along, Ah! my darling mind!' Mere Nandyāḷa is mentioned in the present song, *ena bharā naṭṭitappā enage muḷḷā*, and Nadyāḷa and Saṅga are both mentioned in the song, *endu maiya maresi*, 'when will you make me oblivious of the body?' So, on the whole, this song seems to have been composed by the saint Saṅga of Nandyāḷa.

This song is a folk-song. It concerns itself with the thorns of life. There are certain important categories into which the author classifies these thorns. In the first place, there is that single thorn of illusion or Māyā. It affects a man's head or intellect. Then there are dual thorns. The first pair is Mānāpamāna (honour and dishonour), which affects the ears. Probably it is only the ears that convey to us the reports regarding honour and dishonour. Then there is another pair, Rasa and Svāda (taste and flavour), which affect the tongue. These are what the author calls thorns of a crooked variety. And finally, there are the triple thorns, heṇṇu, honnu and maṇṇu (woman, wealth and land), which pierce the eye. These are also to be found in Biblical literature. This trio of thorns is social in character. The first, namely, Māyā, is metaphysical. The next two are psychological and physiological, and the third is social, because that brings a man in contact with society. It is these thorns of life that affect a man.

The author makes here an important statement. It is no good to say that your feet of themselves fell on the thorns! Where then lies the freedom of man? Man would say, 'Oh, what shall I do? I have committed many faults, but none, on

account of my own free will. My feet unwillingly fell on the thorns. I did not place my feet on them.' So the author says, 'what is the use of saying that my feet unwillingly fell on the thorns?' You cannot shift your own responsibility on others and justify your conduct. You have to censure yourself. It is the principle of freedom which enables you either to do good or to do evil. If you do good, of course, it is for you to thank yourself; but if you do evil you have yourself to blame. It is no use justifying the attitude of Duryodhana who disowned responsibility for his own actions.

Finally, the author tells us that whatever these thorns of life may be, they can all be burnt in the fire of Guru's grace. No thorn will remain, neither infatuation, nor honour and dishonour, nor wealth, woman and land, and so on. Your feet will not of themselves fall upon these thorns. You will have the freedom and power to control the feet against their tendency to fall on thorns, and ultimately the fire of the grace of God will burn all these thorns. This then is the essential teaching of the song of the poet Saṅga.

The next song is, *guruve nimma smaraṇi nānu mareyalāre*, 'O Guru, I cannot forget thy name,' where the author tells us that the function of the spiritual teacher is to save us from death and calamity. I have known this song for the last fifteen years. This song was first sung by one Rudrayya-svāmi from Domnāl near Horti. From him a servant of mine learnt it by heart, and used to recite it to me from day-to-day in the year 1941. Very peculiarly, it is connected with one very unfortunate incident in my life, namely, the passing away of my second son in the year 1941. The first point that the author makes is that it is much better to die than to forget the name of God, *mareyalāre mareyalāre maretu iralārenu*, 'I would not and cannot forget you. I do

not wish to live after forgetting you.' In a similar way, we are conversant with a song of Kanakadāsa, *toredu jīvisa-bahude hari ninna caraṇavanu*, 'can we live even after forgetting and abandoning thy feet?' What is the use of life if we forget the name of God? That is the first point. Secondly, the author calls upon God to ward off death; for, warding or not warding the death is in the hands of God and not in the hands of man. Remove all calamities, *banda durita dūra māḍo indu śaṅkarā*, 'O Śaṅkara, kindly remove all the evils of worldly life,' says the author. But we must throw ourselves upon the mercy of God and be reconciled with whatever happens. Then there is one important point which the author makes, namely, *bhakta haraḷa doṣa pariharā*, 'O God, you are a diamond in the hearts of your devotees and you remove their blemishes.' It is a very important statement. Three meanings come out of this expression, *bhakta haraḷa doṣa pariharā*. Devotees constitute an ore of diamonds, but they ought to be cut and made pure. 'Take away the impurities, O God, and make your diamond (devotee) pure.' Another meaning would be, 'Thou art the diamond of Thy devotees, O God! remove their sins.' The third is, 'God, Thou art the remover of the sins of those who stand foremost among the devotees.' So this expression, *bhakta haraḷa doṣa pariharā*, could be interpreted in these three different ways by following the Sanskrit way of interpretation. In any way, God is called upon to take away our sins.

Finally, there is one important point in this song. The author makes mention of Doḍḍapeṭi-Basava and Purandaradāsa in the same strain, the saint Purandaradāsa living in Purandaragaḍa and the saint Basava living in Doḍḍapeṭi. We have thought deeply about this thing and have come to the conclusion that Doḍḍapeṭi might either refer to Bangalore

as Basavanguḍi is situated at the end of Doḍḍapeṭi, or as Rudrayyasvāmi himself interpreted it, it might be Bāgevāḍi itself, the birthplace of Basava. So the author finds a parallelism in the lives of these two great saints especially on account of some songs of Purandaradāsa which he might have heard, such as, *jaṅgamaru nāvu jaṅgamaru*, 'we are jaṅgamas, we are jaṅgamas' and also, *Śivadarśana namagāyitu* 'we have had a vision of God Śiva.' This song, Purandaradāsa is said to have composed at Sondānapur. Both these songs are attributed to Purandaradāsa, particularly the first. But I leave it to the students of Purandaradāsa to decide whether these are authentic.

I shall now proceed to the next song, *enu anyāya tiḷiyadu*, 'I do not understand this injustice.' It was written by a spiritual brother of mine who was a disciple of the Saint of Umadi. The author is Rāmarāo Horti, a resident of Bijāpur, who passed away a few years ago. Very peculiarly, it has so happened that he wrote a letter to the saint, which, because of its poetic qualities, reads like a song. This was not intended to be a poem at all. The song is a great contribution to the psychology of mysticism and contains very important ideas. What are the points that he makes in the poem? 'What faults have I committed, O God, O my spiritual teacher! that you have delivered me over to fate (*enage oppisikoṭṭi*).' I am not a man who is likely to do wrong, and that too for three reasons: in the first place, because of your spiritual instruction; in the second place, on account of my thoughtful reflection on your instruction, and in the third place, because of your meritorious life. This is a triple shield behind which a man can easily hide himself. A man can do no wrong either on account of his own reflection on the guru's spiritual instruction, or on

account of the meritorious life which his spiritual teacher has led. The writer regards his teacher as a reservoir of spiritual life and merit. We may compare in this connection Bhīmadāsa's utterance, *tumbikoṇḍaru tāvu vyāsarāyaru*, 'the saint Vyāsarāya filled himself with Nāma (God's name) and became a veritable reservoir of spiritual merit.' How can I then be expected to do wrong? You are full of spiritual merit. How is it possible that out of a valid proposition, a wrong deduction can come? So, 'I must act rightly, if you have lived a meritorious life, O my spiritual teacher,' he says. Then another point which he makes is, 'I have really done no worng. I am not concerned with merit or demerit at all; but if people say that there is right and wrong, or merit and demerit, I hand it over to thee, O my spiritual teacher; all merit and all demerit, all these dualities, all pairs of opposites thus belong to you.' This is exactly in the manner of Duryodhana who told Kṛṣṇa that it was Kṛṣṇa himself who was responsible for making him do those bad actions. In this way, Duryodhana threw the liability on Kṛṣṇa.

Then, there are two further very important points so far as the psychology of mysticism is concerned. 'I was on the point of departing from moral life,' says the author of this prose-poem. 'A temptation swayed me; but before I fell a victim to that temptation, Thou, O my spiritual teacher, stood between me and my temptation. You appeared to me in a spiritual vision, and prevented me from doing wrong, and told me to meditate on God, to take to spiritual life and not be engulfed in the act of temptation.' It is a very fine idea. If you really believe in God, if you lead a spiritual life, God will save you in the midst of temptations, as it happened in this case.

Finally, he exclaims, 'how would it be possible for me,

O my spiritual teacher, O my God, to do bad actions when I have mingled myself with Thy subtle movements?' (*nimma suḷuvu sūkṣmavanu kūḍi*). Let me now refer to another great saint, Narasappa, who lived to the age of 105 years. He visited my place Nimbāḷ once in a fortnight. He used to speak of the Suḷuvu, subtle movement. This movement of God is a very difficult thing to perceive. What is meant by talking about movements of God? That is the question. 'If I identify and mingle myself with the movements of God, it is not possible for me to do any wrong.' That is the last point which the author makes.

The song, *hyāṅga tīrītu nimmupakārā*, 'how shall I be able to repay your debt?' is by Maḍivaḷayogi. He is a famous writer. He tells us in the first place, that it is not possible for him to forget the great obligations, which his spiritual teacher has conferred on him. Another point which strikes him is, *hyāṅga hiṅgisali janmada avatārā*, 'how shall I put an end to the series of births?' The expression *hiṅgisali* etc., has two meanings: how shall I put a stop to the rounds of birth and death, that is the first meaning; how shall I fulfil my life's ideal, is the second meaning. In any way, to do either of these things, the favour of the spiritual teacher is required. He thanks the spiritual teacher for having imparted to him the five-syllabled (*namaḥ śivāya*) Mantra. He calls him a Dātā-prakhyāta, the generous giver of all good things. This five-syllabled Mantra is a famous and a fruitful one. It is a bestower of consummate good. To meditate with its help is to elevate life to its perfection. And while I am doing this, thou hast conferred on me, O my spiritual teacher, a new birth, *nūtana tanu toḍisi*, 'you have clothed me with a new body.' I was born only as a being of five material elements; but you have made me assume a spiritual

form. This is a new birth. This is a sort of Dvijatva, a second birth. A Dvija or twice-born is he who is born in spirit. It does not mean simply a Brahmin.

Then the author tells us about some of the effects of spiritual realisation. The first effect is that fear departs from the mind of such a disciple, *itara bhayava pariharisi*, 'having dispelled all other fears.' This reminds us of the Upaniṣadic maxim, *dvitīyādvai bhayaṁ bhavati*, 'when there is a second or another person, fear arises.' But when I alone exist and there is no second, then there is no fear. Similarly, *ānandaṁ brahmaṇo vidvān na bibheti kadācana*, 'One who knows the joy of Brahman never fears.' The second effect is that you have wiped off my fate, *prārabdhavanorisi*. Fate and the result of past actions have now got nothing to do with me, and have no power over me. Thirdly, he tells us, 'you have made me marry the maid of liberation' (muktāṅgi). Students of psycho-analysis might find in this conception of marriage, old ideas lingering in the mind even after realisation. That is, of course, for the psycho-analysts to decide. We are not concerned with that. If we were concerned, we might equally criticise either Tukārāma or Rāmadāsa. Tukārāma tells us, *Tukā mhaṇe mukti pariṇīli novari, ātā divasa cāri kheḷi meḷi !!* 'Tukā says, I have married the maid of liberation, now we can spend a few days in sport.' Rāmadāsa says, *haricintane mukti-kantā varāvi*, 'one should wed the maid of liberation by meditation on God.' So, in any case, the devotee says, you made me marry the maid of liberation. That is, however, a secondary matter. Liberation is not so important. A higher thing, about which the author talks, is that you showed me my full spiritual form as in a mirror, *mukurānanda*, 'joy derived from a look in a mirror.' Jñāneśvara says, 'the two live mirrors, Jñānadeva and God

began to look into each other and lost all sense of mutual distinction.'

Jñānadeva cakrapāṇi aise
doni ḍoḷāsa ārise,
paraspare pāhāta kaise,
mukale bhedā

'You made me visualise my own form as in a mirror' and then of course, if the two are mirrors, then there is a sort of infinite reflection of one into the other. Another reading is, *mukharānanda*, 'infinite resounding joy'; it is not merely joy of looking at myself in the mirror, but it means illimitable joy. 'You have filled me with illimitable joy. These are the obligations which thou, Oh, my spiritual teacher, hast conferred upon me.'

The last song is, *sāri callide mukuti*, 'liberation or vision of God is scattered, as it were, everywhere,' which speaks of the power of realisation conferred on us by the spiritual teacher. The song is by Ānanda-Guheśvara. Guheśvara is the Mudrika of Allamaprabhu. So, Ānanda-Guheśvara might be one of his disciples. That is our conjecture; but we do not know what the fact is. What is this liberation-cum-realisation about which the author speaks? Liberation, according to him, means merely the vision of God everywhere, when you are liberated. With all those Vedāntic talks of Vāsanās (desires) being taken away before one is liberated, the author has got nothing to do. You see God and you are liberated. Another point he makes is that this state cannot be realised unless a man is initiated by a worthy spiritual teacher, and unless he actually performs Sādhanā: *sādhaka janarige kāṇuvadaṇṇa*, 'the vision would be seen by those who are spiritual aspirants.' It is only

through such initiation and effort that the vision of God or liberation could be secured.

As regards the question of the vision of God, the author discusses it from three points of view,—those of time, space and motion. If you look at the time factor, this form of God has existed from all eternity. It has been the source of all Vedas, *vedada modalina mūlavidu*, ' this Reality is the first and primeval root of the Vedas.' That of course, might be taken for granted. In regard to space, however, he makes very important statements. In the first place, the form of God is spread out everywhere on every path, *sāri callide*; *hādi hādige biddihudu*. Another reading that is suggested is *Bittihudu*. I leave it to Kannaḍa scholars to decide whether it is *Bittihudu* or *Biddihudu*. Bittihudu means it is sown along every path, so that germination might take place later on. This reading would give a better interpretation; but if the form of God is merely scattered upon the road, it is not of much consequence. As Carlyle has told us in his ' Sartor Resartus ' that every nook and cranny of the universe is filled by God; similarly this form of God fills every nook and cranny of the world, *sandi sandige jaḍadihudu*. In regard to motion, in the first place it is both before and behind, *hinde noḍalu bandihudu, munde noḍalu nintihudu*, exactly in the manner of Jñāneśvara who tells us,

pāṭhitīye sādyante,
nyāhāḷi śrī_mūrtīte,
āṇi puḍhati mhaṇe namaste,
namaste prabho.

He (Arjuna) looked at the full form of God both behind and before him, and said, ' salutation, salutation to Thee, O God ! ' He sees God before him and then bows; he sees God

behind and then bows. So God is both before and behind, according to the statement of our poet as well as of Jñāneśvara. Secondly, *suttu muttalu suḷiyuvadu*, God moves all round about us. As Tukārāma has said, *hari hā bhove bhovatālā*. God is moving round about me. We are reminded in this connection of the famous words of the Kaṭhopaniṣad, *āsīno dūram vrajati*, the self or God while sitting moves everywhere. The poet, Ānanda-Guheśvara finally points out that God assumes form after form, *lmatte matte āgi kāṁbuvadu*. What the forms of God are, we cannot say. They are infinite. If God is pleased to show us any of them, that is enough for us. You cannot set a limit to the number of forms through which God might reveal himself. 'It is in this manner that my spiritual teacher, who initiated me, put me on the path and made me practise meditation; it is thus that my spiritual life came into existence, and thus have I been able to visualise God, and that vision is itself liberation,' says Ānanda-Guheśvara.

CHAPTER VII

THE RELATION OF THE SPIRITUAL TEACHER TO THE DISCIPLE — PART I

In this chapter will be discussed the relationship of the spiritual teacher to the disciple as described by the Karnāṭaka mystics. This is a very important problem. And I shall start with a song from the saint, Gurusiddha. Gurusiddha is the pen-name assumed by the poet-saint, Sarpabhūṣaṇa. It may be pointed out that in the case of the Karnāṭaka mystics in particular, their Mudrikās are regarded as more important than their own names. I was first introduced to this great poet about thirty-two years ago, and I have always held him in high esteem as one of the best of mystical poets in Karnāṭaka. He has composed a poem, *gurudeva nī māḍida upakṛtiyanu mareyenu,* 'Gurudeva, the obligation under which you have laid me, I cannot forget.' Very often the disciple entirely merges himself in his Guru. Usually when a mystic poet writes about his teacher, he identifies the Guru with God.

The disciple tells us that we cannot set a limit to the infinite obligations of the spiritual teacher for three reasons enumerated below. The great mystical functions of the spiritual teacher, who confers on his disciples the blessings of vision, touch and unison are all implied in the present poem. What is this vision ? Vision implies the visualisation of God. What is touch ? It means coming into direct contact with Him. What is unison ? It means being merged in Him. 'Yogis have laboured in vain,' the poet tells us, 'sitting in the midst of the five fires, with breaths controlled, and

with all kinds of torture to their bodies. But they have not been able to reach the central Reality. 'You, O God, my Guru, have endowed me with a vision of this spiritual Reality.' This is the first thing about which Gurusiddha talks. Secondly, 'you have brought me into direct contact with Him. You have, as it were, placed the divinity on the palm of my hand. God not merely revolves round about my body, but he is on my palm.' I have elsewhere referred to Patañjali: 'The form of the serpent fell into the folded hands of his father (Añjalau Patan), and hence the name Patañjali. 'Disputants, great philosophers (realists, idealists, mono-theists, theists, pantheists and the like), have fought in vain,' says the poet. 'O my spiritual teacher, you have told me that mere disputants in philosophy will never be able to attain your real Form, which must be attained in some other way. And you have obliged me infinitely by not merely making me see the Form, but also bringing me into direct contact with it.' Thirdly, Gurusiddha tells his Guru, 'you have obliged me by bringing me into unison with Absolute Reality. You have conferred beatitude on me by not merely establishing unison between myself and thyself, but also by establishing unison of both with God.' So Gurusiddha says, 'it is not possible for me to set limits to the obligations I feel towards you for the visualisation of the form of God in the first place, for the direct contact with Him in the second place, and lastly, for bringing me into unison with Him, and conferring beatitude on me.'

Then there is another song about a typical teacher, which has been recently composed by a rising mystical poet, and I wish to bring that to your notice. The poem, *deva hiri gururāya tiḷiyadai nina māya*, 'Oh, Lord, my great Guru, I am unable to understand your magical powers,' is almost

in the strain of Sarpabhūṣaṇa. This is a prayer to the Saint of Nimbargi to whose school I belong. The first thing the poet prays for is, 'let me not be attracted by the greatness and importance of the world; instead, let thy greatness fill the world.' God's greatness is the only reality and not worldly greatness. The second point that he makes is that there should be only two occupations for him, viz., 'thy contemplation and thy service.' If I want to serve I must serve you and your cause. The third is, 'let your mercy and compassion constitute my food, my drink, as well as my life-breath. I want to live only on Thy mercy and compassion. They will be my life-substance and elements.' The fourth is an important point. 'Let my thoughts and deeds and words shine under the canopy of Thy illumination. Let Thy light spread all round and let my thoughts and words and deeds shine under that canopy, so that they will attain to health and vigour,' says the poet. Finally, he makes a difference between instinctive or unpremeditated speech of the teacher, and his deliberate or premeditated speech. 'Thy instinctive speech is like a flash of lightning, which fills one with vigour, life and energy, as the light and lightning do; while thy pre-meditated, deliberate and reasoned speeches are like thunders, which reverberate everywhere, particularly in my heart, and drive all delusions therefrom.' 'Let all my life,' he says, 'be devoted to Thy service, Oh, my spiritual teacher.' This is the relationship of the teacher to the disciple described in this song.

I shall now pass on to discuss three songs, describing a faithful disciple. I shall also explain to you the relationship between these three songs. In the first place, I shall begin with a song from Jagannāthadāsa who is well-known as a great philosopher-saint. To my mind these two persons,

Nijaguṇaśivayogi on the one hand, and Jagannāthadāsa on the other, stand out among the great mystics of Karnāṭaka as philosophers also at the same time. Jagannāthadāsa is very famous for his Vedantic writings. But there is a particular story connected with his life, which is interesting. Jagannāthadāsa, in addition to being a great scholar, was also a rich man. Vijayadāsa, a man of saintly character, had once gone to his place and invited him for Prasāda. Conscious of his scholarship, Jagannāthadāsa thought that he should not condescend to accept Vijayadāsa's invitation. So in order to excuse himself, he said, 'Sir, I suffer from stomach-ache whenever there is even the slightest delay in taking my food; so kindly excuse me, I cannot come.' 'So be it,' said Vijayadāsa. So Jagannāthadāsa did not go. But from that day onwards he began to suffer from acute pain in the stomach. Forty years of trouble and the agony of stomach-ache he experienced. He tried all sorts of remedies; but they were of no avail. He went to Tirupati, he went to Mantrālaya. In Mantrālaya he had a dream and he was directed in that dream to approach Vijayadāsa whom he had offended. So he went to Vijayadāsa, begged his pardon and implored him to make him whole. Vijayadāsa told him that his proper teacher was Gopāladāsa, and so he advised Jagannāthadāsa to go to Gopāladāsa. Gopāladāsa was a very young man, (*Saṇṇavanu ivanu*), and he gave Jagannāthadāsa forty years from his own future life. That is the story. He initiated him and the present poem is written by Jagannāthadāsa in memory of or in invocation to Gopāladāsa, even though he recognised the greatness of Vijayadāsa also. Three things he enumerates in this poem. 'First, you saved me from my sins, defects and faults. Secondly, you forgave my sins and *apamṛtyuvanu taḍedi*, put off my premature death for a number of years' he

says, 'by the grace of my spiritual teacher (either Gopāladāsa or Vijayadāsa), I became not merely the first among the intellectuals but also the first among the spirituals.' 'You gave me *Vaipulamati*, plenty of wisdom, got me recognised as a great philosopher by people who have gone through austerities,' *nipuṇanendeniside tapasigaḷindali*. You conferred on me spiritual illumination and made me a saint. Is there any limit to the obligations which you have conferred on me?' says Jagannāthadāsa to Gopāladāsa. Of course, he has had in his mind Vijayadāsa also, because Vijayadāsa had directed him to Gopāladāsa. The same thing which is said about Gopāladāsa might *mutatis mutandis*, be applied to Vijayadāsa also. And finally, Jagannāthadāsa tells us in a spirituo-socialistic mood, 'it is not enough for you to confer obligations on me and to rid me of my sins and defects and faults; no, you must confer the same obligations upon the society. Just as you have forgiven my sins and my defects, you must also forgive the sins of the whole of the society. It is only then that you are entitled to be called a great saint: *sakala prapannara salaho modadi*, please save with gladness all who surrender themselves to you With great gladness you should graciously confer your obligations upon those who seek your help. Jagannāthadāsa has appealed to me very much because he is a great Vedāntist, has a very good command over Sanskrit vocabulary like Nijaguṇaśivayogi, and has written very good works which can please and satisfy a philosopher-mystic. He appeals to me most for yet another reason. Jagannāthadāsa, as we have noticed already, refused to take Prasāda and as a consequence suffered heavily from physical illness. But he went in submission to Vijayadāsa by whose grace he recovered completely and was blessed with a long life. All this hap-

pened also in the case of the present writer, who having refused to take Prasāda, had to pay a severe penalty, when a serious illness overtook him on 5th January, 1909. But through his implicit faith in his teacher and complete surrender to him, he recovered and had the good fortune of being assured of long life.

The next song is from a disciple of Maḍivaḷayogi of Kaḍkoḷ (*kaḍkoḷada nā gulāma*) 'I am from Kaḍkoḷ and like a slave (of God).' Those who have read Milton's works are conversant with two of his poems, 'L' Allegro' and 'Il Penseroso.' In 'Il Penseroso' the defective, pessimistic and suffering mind is exhibited; in 'L' Allegro' the elative, cheerful and joyous mind is illustrated. In the previous song, the pessimistic attitude, the attitude of a defective mind is illustrated. The second song exhibits the attitude of elation. Here the poet calls himself a bull, dedicated to his spiritual teacher. Of course, it is a poem written by a disciple of Maḍivaḷayogi for the sake of his teacher. He says he has become the slave of his spiritual teacher, because he had given him a grant in perpetuity, an Inām land. Just as Ināmdārs become the slaves or serfs of persons who give Ināms to them, similarly, the disciple of Maḍivaḷayogi calls himself a slave, because the latter gave him a grant in perpetuity. That grant in perpetuity was the vision of God. What else could it be? For that reason he calls himself a Gulāma, who will serve his master like a 'dedicated bull,' Gūḷi; he would not care for anything in the world. His business is to look about and go with adornment and ornamentation wherever his teacher goes. The third point is that he takes delight in 'feeding himself on sweet puddings,' *rasarāya hoḷagi tuppa jaḍiyāvā*, offered in the name of his teacher. Then this is not enough for him. Of Course, he would busy

himself with writing poems like Kabīr and Kamāl; and the outcome of the poems would be to please his master. The principal object of his poems would be to sing the glory of his master. Incidentally, I might mention that the Saint of Umadi asked little children to sing this song with proper gesticulations in order that its meaning might be brought out more impressively. This added more beauty to the song.

We shall now proceed to a song, *Karpurārātiyannu beḷaguvenu*, 'I shall wave lights of camphor,' which offers a synthesis of the two attitudes illustrated in 'Il Penseroso' and 'L' Allegro.' In this synthesis we have a fine description of an ideal disciple. There are five important points to be noted in this description. They are all worth remembering and those who want to imbibe the characteristics of an ideal disciple should, as far as possible, try to imitate these qualities. The disciple is described as born upon earth like Faith incarnate and as resplendent Penance; that is the first characteristic. The second is that he is absolutely oblivious and unmindful of his own greatness. It is the duty of such an ideal disciple to sing the glory of his master. He has no other vocation. He might be great in a way; but then he must be wholly forgetful of it. Thirdly, he must become a flute in the hands of his master, and act reflexly or automatically and do whatever the teacher directs him to do. Fourthly, he milks the Kāmadhenu, the wish-fulfilling cow, and distributes the milk to the society and to the world. He plays the part of what in Hindi provinces is called an Ahīr, who milks cows and distributes their milk to the people. In that way he must take the milk from this Kāmadhenu and distribute it among his disciples. Finally, this disciple is more than camphor. We very often burn camphor before God. It is a very pure substance. And this disciple is purer than

camphor; because what does this camphor do? The piece of camphor burns, shines before the deity, shines to His glory, but ultimately it disappears. Thus a vacuum or non-existence is created; but this ideal disciple is more than camphor, because he is immortal; he lives and makes his teacher live. So while the ordinary camphor exhausts itself, the real spiritual disciple never does. He immortalises both himself and his teacher. This attitude is that of a mystical devotee who combines in himself the two attitudes of both the 'L' Allegro' and the 'Il Penseroso.'

We shall now proceed to two very important songs, namely, one of Mahāliṅgaraṅga and the other of Guruliṅga-jaṅgama. This is a prelude to a number of spiritual songs which we shall consider in our later lectures, wherein Yoga, devotion and realisation have been mingled together. I shall not enter into all the details just now, but only indicate to you the main significant points here. In regard to the mystical character of the first poem, *pādapūjeya māḍi muktāde*, 'I became liberated by worshipping the feet of my master,' the poet would tell us that it consists in worshipping the feet of the master. Are these physical feet? No. Of course, they are merely symbols. The real feet are the spiritual feet. Tukārāma and Jñāneśvara and so many other mystics have spoken about the feet of God, and the highest realisation would consist in being able to see the feet of God. It is these feet we have to worship. Secondly, this spiritual teacher enables us to transcend our philosophic doubts. It is only the power of realisation which will carry you beyond these philosophic doubts. This is exactly the relationship between philosophy and mysticism, which is too comprehensive a subject to be discussed here. It requires volumes for that discussion. Contemporary

philosophy is devoting a lot of time and energy to a discussion of the relation between philosophy and mysticism. Then a third point, which the author makes, is that we must start progressing morally. We must purify our body and mind and speech.

Here in this poem we get an insight into Yoga. As I have devoted some time to the study of these great Karnāṭaka mystics, I find that so far as their knowledge of the physiology and anatomy of Yoga is concerned, they stand absolutely unrivalled. First, we are asked to sit in a steadfast pose, *Jaḍidu āsana*. We must not change it every five minutes. Then we are told to press our left heel against the Suṣumnā at the lowest plexus (Cakra), which is located between the testicles and the anus. There are two ways, either to press the left heel, or the right heel. This author tells us to press the left heel, while Jñāneśvara has spoken of the right heel, and has called it Vajrāsana. It matters little whether you press or not, whether you follow or do not follow what these Yogins have said; because higher than Yoga is devotion; higher than anything else is Bhāva. If you have it, none of these things are required; but these are likely to help to produce Bhāva; therefore, they have to be studied and cared for. Then thirdly, we are asked to breathe deeply and raise our life-breath, and to make it go more gently through the Suṣumnā, until it is resolved in the Trikūṭa. Trikūṭa is what modern anatomists have called the central ventricle between the four different ventricles, the two lateral, one occipetal and one frontal. It is also called sometimes a four-stationed chamber; Śṛṅgāṭaka is the expression used for that spot. This Trikūṭa is merely a spot situated between these ventricles. The fourth ventricle has been recently discovered. The two were discovered long ago. But that is not the important

point. Then after these Yogic performances, which are only preliminary, we have to go to the effects of the Yoga. Three things are enumerated in this Pada. The first is that we must absorb our mind in the different kinds of Nādas (sounds). Whether there are only ten kinds or more, that is immaterial to us. There might be more also; but they speak about ten Nādas. We must absorb our mind in the ten Nādas. Then secondly, 'we must sit,' as we said before, 'under the canopy of illumination,' *bodhamaṇṭapadalli kuḷitu.* Thirdly, we must be able to visualise the form of God. Sitting in enjoyment of these Nādas and sitting under the canopy of illumination, would not be enough. We must be able to see the Form of God and 'then enjoy that happiness,' *tatsukha uṇḍu sukhisalu.* What happens when we have seen this Form of God? The author tells us that the self becomes identical with God, as 'water mixed with water,' *toya toyava beresidante.* It is not like the waters of the Gaṅgā and the Yamunā, one greyish and the other dark, but the self and God are of one substance and of the same quality. No distinction remains between the devotee and God. An Upaniṣadic expression also tells us that this mergence of the Self into God is like that of water mixing with water. Finally, we are told to reach through the 'western path' the spaceless region, namely 'bayalu,' as they call it. What this western path is, what that Bayalu is, we shall discuss fully later on, when we go to morphic and other mystical experiences. At present, this is enough. We are ultimately asked to see this Form of God, and rise through the spinal cord of the Suṣumnā to the Trikūṭa, or what might be called the spaceless region, and there enjoy beatitude. That is what this poem tells us.

Now we go to consider another poem which is almost

in the same spirit, the poem namely, *gurutā torida guruvina maretu nānirali hyāṅga*, 'how shall I live having forgotten the Guru himself, who showed me the sign.' This poem contains in epitome the whole process of the effects of realisation. The first point that the author makes is that, 'my teacher gave me a sign (gurutā).' This word, 'sign' is very important. In Greek it signifies 'sigmā' which very often occurs in mathematics. 'The Guru conferred this sign on me,' says the poet. The second point is that, 'the guru poured into my ears the foundational Mantra. He told me by what Mantra I should meditate upon God, and then he said that his function was finished.' Here he had to communicate nothing else but this. 'Now do not turn back from your spiritual path. I have given everything that you wanted. I have given you everything that I have. I have given you the foundational Mantra. Now it is your business to perfect it.' Then thirdly, he told me the location of the different Cakras. There may be six or eight or ten Cakras. Whatever the number may be, it is another physiological and anatomical problem. After that he gave me an insight into the nature of Nāda, Bindu and Kalā. These are very important words. Nāda of course, means sound; Bindu is form; but there is some difficulty in understanding the word Kalā. In Kannaḍa mystical literature it is used in a correct way. Kalā does not mean an aspect, a facet; it means light. Nāda, Bindu, and Kalā, therefore, mean sound, form and light. Technically these would be called phonic, morphic and photic experiences, phonic referring to sound, morphic referring to form, and photic referring to light. The poet-saint says, 'he gave me an insight into the nature of morphic, photic and phonic experiences.' These experiences among the Karnāṭaka

mystics will form the subject-matter of a later chapter. 'After that, while I was meditating and was raising and leading my breath, the Form of God began to move from the tip of my nose to the central ventricle, playfully. Who is going to come in the way of the playfulness and the sportiveness of God? Then I realised that this Form of God is identical with myself.' The poet finally says, 'when such things are realised, being and existence disappear; great merit is attained; the world is reduced to the state of a cavern, and my teacher Guruliṅga jaṅgama is eternally there. There will be a sort of spaceless Reality, a sort of Nirguṇa Reality, *bayaliṅge bayalu nirbayalu*, is the characteristic of this form of experience. Thus we must rise from the vision of the Form of God to the experience of the spaceless Reality. This is the ultimate upshot of the unique relation of the spiritual teacher to the disciple.

CHAPTER VIII

THE RELATION OF THE SPIRITUAL TEACHER TO THE DISCIPLE—PART II

In regard to the further relationship of the spiritual teacher to the disciple I must begin with a song from the Saint of Niṁbargi advising the disciple to 'hum like a bee on the lotus-feet of his master,' *guru caraṇa kamaladalli bhṛṅganāgo nī*. I have been telling you that the Saint of Niṁbargi was one of the greatest saints of modern times. Born in the year of the French Revolution (1789), he was initiated when twenty-five, and lived up to the age of ninty-five. He has composed some very fine poems, of which this is one. He exhorts us to hum like a bee on the lotus-feet of our master. What the bee does is to hum round the lotus with a view to finding out and gathering honey. So it is the business of the disciple to hum round the lotus feet of his master and suck as much honey as he can. Then there are certain points which the saint makes in regard to the methodology of meditation by means of which one could attain to Reality. In one single sentence he has given four characteristics, *mauna hiḍidu mudre balidu, jñāna jyotiyoḷage nalidu, svānubhavāmṛta savidu.* 'Silence should be observed. A certain poise of meditation should be made steady. The mind should feel happy in the illumination of knowledge, and finally one should enjoy the ambrosia of self-realisation.' So, *mauna hiḍidu*, we must maintain what the Stoics and Epicureans call epoché, the discipline, which Mahātmā Gāndhi observed so often in his life, namely, Mauna. When we do not talk too much, or do not talk at all, then it

is possible for us to fix our mind upon something which is beyond us. So we must not talk too much. We must maintain epoché, that is the Greek word for Mauna. *Mudre balidu*, what is meant by Mudrā? Various meanings have been assigned to this word; Haṭhayoga speaks of Khecarī, Bhūcarī and other Mudrās; but these are not the real Mudrās. In fact, any kind of poise of the brain and the eyes in which you can concentrate your attention is the Mudrā. For example, if you look ahead and see something and concentrate your eyes on it, it is a Mudrā. If you concentrate on Anāhata-nāda, it is a Mudrā. So Mudrā is any poise by means of which you concentrate your attention in any way you like. *Jñānajyotiyoḷage nalidu*, 'you should revel and nod reflexly in the light of illumination.' It is not necessary for us to do any voluntary efforts for it. *Svānubhavāmṛta savidu*, and then 'we should partake of the ambrosial juice of spiritual experience.' These are the four characteristics of meditation. When we have done that, and succeeded in doing it for a long time, then it is possible that we might get an insight into the nature of God-head. The saint further tells us, *paratatva tiḷudu, sādhura saṅgiyāgo nī*, 'having realised the Truth, be an associate of the saints.' That is also a very important point. When you have attained to Reality, then be one with the saints. Of course, this is a reversal of the ordinary position, which is that we should keep ourselves in the company of the saints, and thereby attain to Reality. But the Saint of Niṁbargi says, *paratatva tiḷidu sādhura saṅgiyāgo nī*, first reach Reality, and then associate with the saints for two reasons, (i) to deepen your experience for yourself and (ii) to disseminate your experience among the people. That is what is meant by keeping company of the saints after realisation. Finally he makes

mention of the teacher, Muppinamuni from whom he received his illumination.

I go on to a very important song of Kūḍalūreśa, *kurubaro nāvu kurubaro,* 'shepherds are we, Oh shepherds are we.' It is probably one of the best that I have to deal with regarding my work on Karnāṭaka mysticism. It deals with the business of a shepherd, and is a very interesting poem. We shall first deal with the shepherd's life itself, and then, with its implications. They are most important. First, there is the physio-psychological aspect of that animal-husbandry as you might call it, the life of the sheep and the flocks. Then secondly, there is the socio-political aspect of the same thing; and lastly, there is an ethico-spiritual aspect. So this one simple song of Kūḍalūreśa about the life of a shepherd has got so many aspects. In the first place, we see that the author wants to take us up from a life of sin to a life of devotion to God. In fact, that is the ideal to which we should raise ourselves from a life of sin.

In the history of thought, especially of spiritual thought, many people have called themselves shepherds. The disciples are the sheep, and the teacher is a shepherd. Christ called himself a shepherd. The Saint of Niṁbargi, whom I mentioned to you just now, actually led the life of a shepherd for about fifty to sixty years. Then Kanakadāsa called himself a Kurubadāsa, a shepherd. The Saint of Umadi called himself a Kuruba (a shepherd—a villager) as compared with the learned people who gathered round him. In any case, the shepherd's is a very innocent and pure vocation. It holds certain high ideals before us, and as I told you, it has got various aspects. I may draw your attention to Plato's psycho-ethico-political parallelism which you find in certain of his dialogues. I am not going to expound it here, because

those of you who know Plato will know the parallelism, physio-psychological, socio-political and ethico-spiritual. All these things I shall try to expound from this one single song.

In the first place, let us look at the song as it is. It is devoted to the profession of animal-husbandry. The author tells us that he had reared a vast number of sheep. How he did it, we will come to know later when we deal with the physio-psychological aspect. Now, certain Āraidu (six and five), over-nourished rams enter this flock of sheep and disappear into the flock (*māyāgi hogyāva*) with the result that the sheep are scared and scattered. They do not want to come into contact with the rams as you must have seen. So they disperse themselves. Then the author tells us that when these sheep have been dispersed, it matters little to him as a shepherd, whether the high lands are denuded of crops or the low lands, or again whether the high lands are free from the sheep or the low lands; whether the wolf pounces upon the sheep and carries them away, it matters little to him. His only concern is to meditate upon God and to visualise the form of Bhāḷākṣahara. Now Bhāḷākṣahara is a very important expression; Bhāḷa is the forehead, Akṣa is the eye. Tṛtīyākṣa is the 'third eye' in the centre of the eyebrows. How many people are there who have seen the third eye of Śiva? Are we able to see the two eyes? Far less can we see the third eye. Our business is to pursue a life which would lead us to the realisation of Bhāḷākṣahara, the God with the third eye (of wisdom).

Let me now deal with the physio-psychological aspect. Physiologically speaking, we take 21600 breaths every day during twenty four hours. Breaths are compared to sheep; as many breaths, so many sheep, a vast number of them! Just as well-nourished and fat rams enter into the flock of sheep, here also certain bad emotions enter into us, while

we are contemplating on God with the help of deep breaths, with the result that the breathings become disturbed and dispersed. We must guard against that. Some of these emotions do not merely disperse our breaths when we are absorbed in our meditation; nay, they even enter the sub-conscious. I shall not speak here about the unconscious. Evidently they go to the sub-conscious. And from the sub-conscious they might sometime later come up and disturb the whole process of our meditation. We should guard ourselves physiologically and psychologically against this disturbance to the performance of spiritual exercises.

Then about the socio-political aspect. In society also it has been a matter of experience that certain rams which are rather over-nourished enter into the flock of men and disperse them ! It is not only given to men but also to women to disperse a flock of persons of the other sex. There are such bad elements both among males and females. The business of a moral teacher is to cure society of its blemishes and diseases. One may undertake a fast, go on a fast for seven or twenty one days or even until death so that people might be persuaded to leave their bad ways. So far as the socio-political aspect is concerned, if we apply that principle which is enunciated by Kūḍalūreśa, we should not mind high lands and low lands, about crops and sheep and so on. What business has India to do with nations on high altitudes like Ṭibet, China and Pākistān on the one hand, or with nations on low lands like Ceylon, Jāvā and Malaya on the other ? We have got nothing to do with their ideologies and their ideals. Let us pursue our own path, as Kūḍalūreśa has said, and take our nation to its highest ideals. Let us not care for other people's ideals. This is the socio-political aspect of it.

Then the ethico-spiritual aspect. What does the shepherd do? He goes and takes rest while the sheep are grazing. What did the Saint of Nimbargi do? He went to the hills and meditated for eight to ten hours. He took his spiritual food, while the sheep were taking their physical food. He went out in the morning and returned in the evening. Then there is another very important point about the shepherd. We know that some of the sheep are nauseating; they produce a disagreeable smell, sometimes even an offensive smell. The blanket of the shepherd is itself affected by this nauseating and disagreeable smell. *Haleya doṣada ragaṭi eḷakoṇḍu tiruguvantha*, 'he wanders dragging along with him old rags full of dirt,' says the poet. It matters little to him if their sins thus outwardly affect him. If they come near and gather round him, a stinking smell exudes by their proximity. His business is to carry the sheep, his disciples, along with him, not being himself contaminated by the nauseating smell, the putrid stink of his disciples. If a man has attained Reality, what can the evils and vices of his followers do to him? Really speaking, they can do nothing to him. So he drags them along the path until he reaches his destination. This has been done in history by two great personages. Buddha has done it; Christ has done it. Christ, as we know, lived and died for the sake of wiping out the sins of his followers. And Buddha has remarked very poetically,

kali-kaluṣa-kṛtāni yāni loke
mayi nipatantu vimucyatām hi lokaḥ

'I do not mind even if the sins of the whole world defiled by the Kali Age fall on me and I have to suffer them, provided the world gets rid of the effects of those sins.'

They both carried their disciples along with them, while they were living, and their one business was to take them God-ward. From a life of sins, these two saints wanted people to take to a life of devotion, they themselves becoming types of such devotees. Christ, Buddha and the Saint of Niṁbargi were all saints of this type.

We shall now go on to two more songs in regard to the impossibility of forgetting the spiritual teacher. In the song *guruvina hyāṅga mareyali*, 'how can I forget my Guru ?,' we shall discuss three points, first the moral, then the intellectual, and lastly the mystical aspect. In the first, we are told that the spiritual teacher took away all the sins from his disciples. He took away the latter's dirty cloth, and gave him a new one. That is what the spiritual teacher did for the sake of his disciple. He cleansed him of his evil habits, vices and sins, and made him a good man. This is the moral aspect. Then intellectually the disciple was suffering from vagaries of imagination, Kalpanā. In fact all Sādhakas do so suffer. Whenever they begin to concentrate their attention, hundreds of imaginary vagaries present themselves before them. So those must be dispensed with. Secondly, all intellectual doubts must be dispelled. My spiritual teacher did that. And finally, he advised me *koṇa āgabeḍa endu viveka heḷida*, 'he advised me not to be dull and stupid like a buffalo,' but be rather alert and active and exert myself for the attainment of God. Stupidity here is more intellectual than moral. Finally, he made me sit under the 'canopy of immaculate flood-light,' *sadamala mahājyotiya beḷakali*. He made me nod, not merely once but, *nalinalidāḍisida*, 'made me nod frequently' in the experience of Nādabrahma. Just as a serpent nods, and probably nods frequently, while hearing the sound of a flute, so the disciple too may nod, provided he

hears that divine music. I do not know how many of you hear it, but if you are able to hear it, you might also nod like the serpent. And lastly, 'he made me sit, on the highest pedestal,' *sadarina mele kuḷḷirisi*, 'on the imperial throne,' and made me partake of the ambrosial juice. What this Sadara or this throne is, I shall explain at the end of this lecture while discussing another important poem. So here at present, it is enough for us to know that that place is called the Sadara, Avani, Śṛṅgāṭaka, Trikūṭa, either physiologically or in some other sense. So, in that way, he made me take rest on that pedestal, and partake of the ambrosial juice. If my teacher has done all those things for me, how is it possible for me to forget him? That is what Nirupādhisiddha says.

The author of the next song, *hyāṅga mareyali guruvina*, 'how shall I forget my Master?' was a poor Brāhmin and a devout disciple of the saint of Umadi. He was called Bhagavantappa, and lived with me for fourteen years from 1932 to 1946. His one business was to medtiate and to serve all the people who visited Niṁbāḷ. There must be many people who have seen him and known how very sincerely he used to offer his services to everybody that came to Niṁbāl. He was also a good poet. I have taken his song in order to awaken my memory of him. He has adopted Cidānanda as his Mudrikā. He did not want to put his own name but we all know that it is Bhagavantappa, who is the author of this poem. 'What did the teacher do to me?' asks the author. 'I was following my poor fickle mind,' *hīna manasina bennu hatti*, I was doing whatever my mind dictated me to do, and 'worked like a hired ox,' *bāḍigi yattinante*. A hired ox is loaded heavily, and nobody cares for him. So I was like a hired ox, and people beat me mercilessly for nothing. Then there were various emotions which I had to

control. In the first place, 'I was enabled to part company with my three comrades, heṇṇu, honnu and maṇṇu : women, wealth and land. Then I could kill my six enemies, kāma, krodha, mada, matsara, daṁbha and ahaṅkāra : desire, anger, pride, jealousy, hyprocrisy and egoism respectively. Then I could dislodge seven local chieftains. These are the seven Vyasanas (vices), and finally, my teacher enabled me to break the backbone of the Aṣṭamadas (eight vanities) that wanted to assault me. So these members, three, six, seven and eight, were disposed of, each in its own way. In that way, I rose superior to all these emotions. ' My teacher simultaneously locked all my different senses.' We try to lock only one sense at a time, either seeing or hearing or tasting or touching and so on. But he 'simultaneously locked all,' *omme kīlī hākida.* At the same time he locked all the nine doorways of sense so that God could be enjoyed in the very recesses of my heart. Then he stabilised me in my spiritual experience.' How many people are there who can say that they are stable in their spiritual experience ? They get some experience sometime, but it does not stay long and become steady. My spiritual teacher, however, stabilised me firmly in my experience. That experience will die only with me. It cannot slip away earlier. That is what is meant by the stabilisation of spiritual experience. ' My teacher showed me the flashes of a thousand lightning as in a house full of pitchy darkness. When the night of Universal Destruction comes, the flashes of lightning blaze from all sides. In that way, when I was sitting in meditation, I experienced those flashes of lightning.'

I have deliberately selected this poem in order fully to appreciate what he did both at Niṁbāḷ and at Allahābād when he was with me there during the last war. In my spiri-

tual life. I got a very great impetus from him for four years. When the Germans, Russians, Americans and Englishmen were fighting, and when Allahābād was expecting any time a bomb-fall, as it did happen at Calcutta and Vizagpatam, he used to sing every day spiritual songs from about 2 p.m. to 3 p.m. His devotion was such that we could experience something, which we had not experienced till that time. It was due to his devotion that that experience dawned upon us. We must, therefore, thank him for having been instrumental for that kind of impelling spiritual experience.

The next song I would deal with is, *sai sai sadguruvina dayadindella mai maretenu*, ' Oh, on account of the favour of the Guru I was completely beside myself with joy.' There is some difficulty about determining the authorship of this song. The last line is *īśanudattamaheśa digaṁbara*. Īśa might mean either God or the author. It does not matter, if no mention is made of the author. I heard this song for the first time in the year 1920 from Śrī Amburao Mahārāja, the Saint of Iñchageri. I had got certain experiences and I could not account for them, because there was nobody to explain to me; no books could tell me. But he knew it, and gave me an insight into the meaning of this song. He asked me to take down this song which I did, and it is with me even now.

What are the things that a great spiritual teacher does for his disciples? The present poem enumerates some very important points. The author says, the first thing that the spiritual teacher did for him was to make his mind stable. ' My mind was ferocious like a tigress that has just given birth to her young ones.' It was brought under control through the grace of my spiritual teacher, *īda huliyantha manasa sāda māḍidane*. I might tell you a small experience

of mine. In about the year 1925, I was going for meditation to the hills opposite the Bhaṇḍārkar Institute, and I used to go there for a number of years. But one day it so happened that when I was descending from a high level to a rill, a bitch which had given birth to young ones was there, and I went down as usual. But as soon as I went a few steps down, that bitch advanced so ferociously towards me that had I not stepped back immediately, I thought, she would have torn me to pieces. I had gone only three or four steps down and instantly I went up and then she did not do me any harm. That is exactly what is meant by being ferocious like a tigress. What a teacher does, is to bring such a ferocious mind under control.

Secondly, and this is a very important point, a spiritual man must not rest satisfied by merely being spiritual. He must win the intellectual debate with his antagonists. That is what my spiritual teacher did, says the poet. As Jagannāthadāsa has elsewhere said, 'my teacher made me not merely the first among the intellectuals, but also the first among the spirituals.' So one of the real tests of spiritual experience is that you must be able to vindicate your own position and win the debate with your intellectual antagonists. *Vādi vivādigaḷa kūḍa kādi gelisidane*, 'He made me win in the debate with the intellectuals.' Then he took me beyond duality and non-duality. Why should we bother about dvaita, advaita, viśiṣṭādvaita and śaktiviśiṣṭādvaita and so on, 'dualism, monism, qualified monism and monism qualified with Śakti?' Reality is beyond all these theories. A spiritual man has got nothing to do with these intellectual controversies.

Thirdly, so far as the mystical aspect of experience is concerned not merely did he show me the form of God

betwixt my eye-brows, *bhṛkuṭi madhyadali*, but also 'he made me like himself, visualise my own form,' *tannante tā māḍidane*. Vision of Self is probably higher than the vision of God. In another connection, I have pointed out the superiority of Soham over Tattvamasi. 'When I saw my own form, I began to dance with joy,' says the poet. In an earlier song we have referred to the saint nodding frequently. It is the highest step in spiritual progress.

Finally, let me refer to an important element in the song which we do not find anywhere else. It is this element which attracted me most and made a very deep impression upon me in the year 1920. My teacher gave me an insight not merely in the nature of sounds, not merely in the nature of words, but in the matter of the names of God (nāda śabda). He made me of course, aware of sounds. Sounds uncaused, Anāhatanādas, people do hear; but Śabda, many do not hear at all. This is exactly what is said about the fact of Saṁbhāṣaṇa (conversation) in the case of highly developed mystics. They may have a talk with the highest Reality; but that is apart. We cannot say anything about it,unless we have actual experience of that kind. So, 'not merely sounds and words but the names of God like Īśa, Datta, Digaṁbara were heard. He thus opened out before me a panorama of the vast number of names of God, any one of which I might choose, either for myself or for others. My teacher did all these things for me.' So the writer of the present poem might have called himself Īśa, as I suggested in the beginning. He might mean thereby that either the poet assumed the name of Īśa or that God made his mind stable in the vision of this form of God and of his own form. The teacher enabled him to hear the Anāhata sound, which is by itself a difficult thing; but after that he enabled him to hear the word and finally, he also let

him into the secret of the different names of God.

I shall proceed next to the consideration of the song, *bodhisennanu guruve*, 'O Guru, initiate me.' This song by Sarpabhūṣaṇa came to me about the year 1924–25. I had just built my new house then at Niṁbaḷ, and a very old man, called Guṇḍappa, from the same village, used to come to me. He was a very good intellectual seeker, and he sang me the song at that time. He was himself well-versed in Vedānta. When I was lighting camphor before the photo of my spiritual teacher, he said, 'what are you busy with, Sir? What are you doing? What is the use of the image? What is the use of burning camphor? You are to understand and exercise your mind like an intellectual; it is no use burning that camphor.' That is what he used to say. In the words of Sarpabhūṣaṇa, *vedāntadoḷu gaupyavāda tatvavanu saṁpādisi sukhisendu*, 'It is your business to understand the hidden meaning of the Vadānta, and to rest satisfied with it.' But at that time I did not know anything further. Had I known that, I would have tried to discuss with him. I said to myself, this gentleman was merely a Vedāntist, and it did not matter if he spoke in justification of the Vedānta. But later on, I saw that the song contained very excellent Yogic and mystical ideas.

What are the Yogic elements in this song? In the first place, the author tells us to stop the process of the Ravi (Iḍā) and the Śaśi (Piṅgaḷā), and to open out the new path of Suṣumnā. In respect of Yogic experience, I will tell you something physiological about it. Of course, there are great physicians and surgeons, with many of whom I had some discussions. I shall now place before you the conclusions. The poet speaks of the stoppage of the activities of the Iḍā and Piṅgaḷā, the sympathetic cords, and making the

life-breath or the life-principle or the life-energy rise through the newly opened up path of the Suṣumnā, Navamārga. Where does it go? It goes to the Trikūṭa, which is spoken of here as Avani by the poet. So, that is one thing which he tells us to do. Secondly, he says, and it is a very important statement, that 'we must sit on the altar or the pavilion or the throne in the midst of the four ways,' *hādi nālkara naḍuve vedikeyoḷu kuḷitu.* What are these four ways? Of course, we have heard about the expression Trikūṭa; and also something is said about Śṛngāṭaka, which means four ways. It matters little for us. It is for the physicians and scientists to decide whether they are three or four; but I will tell you what those are. In the year 1917, when I wrote my article on the psychology of Upaniṣads, I met a certain friend of mine, Dr. Kheḍkar, from whom I got an insight into all this physiology. He spoke only of one lateral ventricle. At that time I had no idea that there was another, and I did not, of course, cross-question him as to whether there was another. But latterly, it is seen that there is not only one lateral ventricle, but there are two ventricles, one on the left side and one on the right. Medical science has progressed so far. Then after these two ventricles, the physicians discovered another and took it into their heads to call it the fourth ventricle without speaking of the third. It was strange. So the fourth ventricle is behind, and quite recently a central ventricle, as I might call it, has been discovered, which they call the third ventricle. So according to them, this ventricle was discovered after the fourth. I suggested to all of them that it was not desirable to speak of the ventricles in this manner. Rather call the fourth ventricle the third; and the one inside and between, as the central ventricle, and do not call

it as the fourth. There are four ways to appoach this: first, the frontal, then occipetal, and then the two laterals. In this way, you can approach the central place, call it the platform, call it the Pīṭha or Pīṭhikā, or call it Avani and what you like. So that is the resting place, Trikūṭa, and we shall come to that later on. 'My teacher not merely made me stop the activities of the Iḍā and the Piṅgaḷā,' says the poet, 'but locked even the central ventricle, so that all our experience could be gathered inside and within itself.' That would be a repository of all spiritual experience, the central ventricle, and nothing would go out of it. It is a hole in the fourth chamber. Leibnitz used to talk about monads being entirely windowless, complete and perfect, each within itself; so this central, this third ventricle, as we may call it, is the Pīṭhikā, the place where our full and perfect spiritual experience is gained. 'So my spiritual teacher opened to me the path, lying inside these four ways, and made me rest upon the pedestal, enjoying the bliss of spiritual music.' Then as a consequence of this, the ventricle was shut. In that way, there was left no consciousness of body and mind. The author Vedāntically says, that liberation consists in the forgetfulness of all the activities of body and mind. An annihilation of the activities of body and mind is the negative way of expressing the idea of liberation. A more positive view would be to experience bliss inside that chamber, which lies inside those four ventricles. But he rests content with stopping of the activities of the Iḍā and the Piṅgaḷā, stopping of even the Suṣumnā which enters there, and enjoys that condition of the self, namely, no-consciousness of body and mind, or to put it in the Carlylean terminology, not unconsciousness, but no-consciousness.

Instead of this Yogic element in the song which is a very

important one, its Vedāntic element only apppealed to Guṇḍappa. This Yogic element did not appeal to him so much. I myself did not know anything about it at that time. The poet gives us three or four points in regard to the mystical experience. He says that the Nāda or the sound which is experienced is Nirguṇa. What is meant by Saguṇa, and what is meant by Nirguṇa? What is Nāda? Is it Nirguṇa or Saguṇa? We cannot answer. We go our own way; it is very difficult either to call it Saguṇa or Nirguṇa. It is only those who have got experience that have a right to speak about its being Saguṇa or Nirguṇa, and to define Saguṇa and Nirguṇa in a spiritual way. The poet calls it Nirguṇa. Then secondly, he tells us that you must experience the 'blue flame,' Nīlajyoti, which is a very important thing, as I told you. The colour should not appear independently, but should be associated with an object. The change of colours should appear as in the chameleon, and not as hanging in the air. It is only then that they become more stable. Thus Nīlajyoti will be experienced, says the author, Gurusiddha.

Finally, he speaks about ambrosial milk, and not ambrosial juice, which latter term we have been in the habit of using. Let us enjoy this ambrosial milk, *sāliṭṭu suritirpa hālanu savidu*, 'let us enjoy this continuously flowing stream of ambrosial milk.' That reminds me of an expression of my own spiritual teacher. He said, 'when you perform your spiritual meditation well, *achhera hālu kuḍadhaṅga āgatada*, 'you become overjoyed as by drinking half a seer of milk.' It is only indicative. It means that the spiritual experience has the power in it, not merely to conquer the mind, but to affect and conquer even the body. You do not want any Asanas; you need not hold your breaths. If that nectar oozes

down continuously' (*sāliṭṭu suritirpa*), if it flows continuously from your central ventricle, then you get that power; you may call it either nectar or the ambrosial milk or anything you like. That has the property of curing mental, physical and even intellectual diseases. Further, he makes a very important statement which tempted Guṇḍappa to explain this song to me, *kuruhanu torade beredekavāgendu*, 'without showing any sign, he exhorted me to identify myself with it.' There is no use in seeing any Kuruhu, sign or symbol. What is the mark of experience that you want to be after? You should have no mark. It should be signless and markless Reality. That is a very difficult philosophical question. It cannot be discussed here so simply. It is like the question, is Nāda Nirguṇa or Saguṇa? So also is that Ultimate Entity markless? *Kuruhanu torade....bayalige bayalu.* What is the meaning of that expression? Of course, it is a very difficult question. But the poet, because he is a Vedāntist and has a good deal of Yogic reflection in him, speaks of mystical experience, and yet he speaks about that *kuruhanu torade*, about his experience as being that markless Reality. I have placed all this before you, and you might consider whether this is true or not in the light of the experience you might have gained.

CHAPTER IX

CHARACTERISTICS OF SAINTS

Karnāṭaka has recently become an integrated and united State. My lectures on Karnāṭaka mysticism are devoted to the study of the saints from all parts of the State, whether they are from Mysore, Raṇebennur, Baṅgalore, Raichur, Bijāpur, Dhārwār or any other place. There is, therefore, a kind of cumulation in these chapters, of the spiritual experience of the great Karnāṭaka saints all over.

I want to speak to you on the characteristics of the saints. The 'saint' is a phenomenon, common to all religions. Of course, certain religions stress one aspect of saints, others some other aspect or aspects; but the essence of saint-hood is one and the same. I have discussed that question in my two books on the subject in the case of Hindī and Mahārāṣṭra saints, and I shall now discuss the same with regard to Karnāṭaka saints. There are certain things which a person must avoid before he attains the position of a saint. Of course, each of the great saints that has hitherto lived has shown very deep devotion towards God. But even then, there are certain evils and weaknesses which ought to be avoided. A friend of mine in accordance with my suggestions has written a humorous poem with reference to a few great saints in regrad to the pitfalls which one has to avoid in one's spiritual life. The question sometimes arises, 'who is the greatest saint?' Of course, my friend's is a humorous poem, and you should not take it too seriously. The saints are all really great people; but only some undesirable aspects of their lives have to be avoided. Those alone are going to

be stressed here.

We have a catalogue of ten saints as mentioned in the song, *bhaktanendare bhakta pralhādanu,* 'if you want a real Bhakta, it is Prahlāda.' The poet wants to point out that among the saints Prahlāda stands highest. If we take Dhruva, the cause of his turning to spiritual life was 'anger', which was generated in him by a jealous act of his step-mother, who pushed him away from the lap of her husband. He went to the forest, and instead of a terrestrial kingdom, he got a spiritual kingdom. That was Dhruva. Nārada is a very great musician. He reflexly or spontaneously uttered the name of God, but at the same time his weakness was to sow the seeds of discord wherever he went. So discord-making could not be an element of saint-hood.

Then we come to three great mythological writers: Vyāsa, Vasiṣtha and Śuka. Vyāsa is proverbially known as the author of the eighteen Purāṇas, but he was not satisfied because he could not realise God. He had no devotion to God, as he himself confessed. Vasiṣtha wrote a very important work, a gem of philosophical literature. He had a particular aim in view, namely, the combination of Jñāna and Karma. He stressed Jñāna-karma-samuccaya, 'synthesis of the path of knowledge and of action,' without speaking much of Bhakti. So, he could not get the title of the highest saint. Śuka stressed only Jñāna. But mere knowledge cannot lead you to God. Therefore, neither Śuka nor Vasiṣtha nor Vyāsa could be regarded as the highest type of saint. Then we may go to the saintly personages from Mahābhārata. One is Bhīsma. He had the protection of the soveregin power. Even though he was the grand-father of the Pāṇḍavas and the Kauravas, he had to depend upon Duryodhana. He supported the wrong done by the Kauravas, and even though

he uttered the name of God, when he was on the bed of arrows towards the end of his life, that could not help him much. Arjuna is regarded as a royal saint. In the Bhagavadgītā, there are very good utterances put in his month; but he had the audacity to call Kṛṣṇa his chum-*sakheti matvā prasabham yaduktam, he Kṛṣṇa he yādava he sakheti,* 'I took you to be my friend and addressed you often and freely, as follows. "O Kṛṣṇa, O Yādava, O friend".' Kṛṣṇa was his real Sakhā, but Arjuna did not desist from employing him as a charioteer. He could not, therefore, be regarded as a great saint.

Then we come to Vālmīki and Hanumān. Vālmīki allowed an ant-hill to grow around his body. But as his mind was already affected sub-consciously by the sinful acts he had done, he could not wipe out the vestiges of bad actions from his mind. Bad actions had the odour of onions. Rāmakṛṣṇa Paramahaṁsa has said, 'when once onions are cooked in a pot, the pot has to be broken to pieces.' Otherwise the smell persists. And even if the onion is cooked in a pot of silver or gold, that does not make much difference. So, that was the defect in Vālmīki. Of course, Hanumān stands very high as a saint. There is no question about it. But there is one point against him. There was some apishness about him. He surrendered himself entirely to his master. He had no sexual impulses whatsoever. But as you know, when he went to Ayodhyā, Sītā handed over to him the necklace of diamonds. Hanumān began to break every diamond to see whether Rāma was there. That was a kind of apish behaviour. Otherwise he was all right. But Prahlāda had almost a pre-natal tendency towards devotion. He saw God inside and outside, and his one chief vocation was to surrender himself entirely to God. In that self-surrender consisted the highest saint-hood of Prahlāda.

When this poem was composed and read to me some years ago, I had not yet read very seriously the Bhāgavata. In that Purāṇa towards the end, there is a very important conversation between Uddhava and Kṛṣṇa. If I had known that, this poem would have been recast a little. Those who have read the last portion of the Bhāgavata know that Kṛṣṇa at the time of his death sent away even Arjuna, and the last man to stay with him and to be separated from him was Uddhava. Uddhava is a perfect type of a great devotee, philosopher, self-sacrificer and lover of God. So Uddhava may be regarded as the highest among saints. The few weaknesses mentioned with reference to other saints have been enumerated only in order that we should avoid them. Otherwise, no censure of these saints is meant.

The next song that I shall select is by Purandaradāsa, *añjikinyātakayyā sajjanarige*, 'what fear is there now for saints?' He speaks of three Avatāras of Sañjīvarāya viz., Hanumān, Bhīma and Madhvācārya. These are regarded as three Avatāras of Sañjīvarāya or Prāṇadeva or Vāyudeva, as you might call him. The following Stotra (prayer) is very familiar among the Vaiṣṇavas in the south, wherein the above three names are mentioned :

prathamo hanumannāma dwitīyo bhīma eva ca ।
pūrṇaprajñastṛtīyastu bhagavatkāryasādhakāḥ ॥

'Hanumān is the first, Bhīma is the second; and Pūrnaprajña is the third. All these are divine messengers.' Fear (añjiki), sin (pāpa) and agony (tāpa) are removed by contemplation of Prāṇadeva or Hanumān. I should come to this point towards the end of this exposition. In regard to Hanumān, it is granted that his remembrance will easily dispel all sin. But a remembrance of Bhīma will relieve all

agony. Now a very peculiar story is connected with Bhīma. It is by Kumāravyāsa, who has given us a story in his Bhārata stating 'that Bhīma produced Koṭi Liṅgas, from every hair on his body,' *roma romake koṭi liṅga udarisida.* The story as it has been narrated by Kumāravyāsa speaks of Rājasūya Yajña. The Mahābhārata speaks of some particular animals to be brought for sacrifice in the Aśvamedha, while Kumārvyāsa speaks of what he calls 'puruṣamṛga' or 'Puruṣapaśu.' This Paśu (beast or animal) had to be brought in, in order to take away 'eñjalu' (remains after meals) of the people, who were partaking of the meals in that Yajña. Now how was this to be accomplished? The Paśu was a very powerful being, and Bhīma was nothing before this Puruṣamṛga. So Bhīma was directed to go to Hanumān, who was sitting with his tail stretched out. Everybody knows that story and I need not tell anything about it here. Hanumān after having tussled with Bhīma conquered him. Bhīma having succumbed, Hanumān told him to take from him seven or eight Kūdalugaḷu (hair), as Kumāravyāsa calls them, and gave him the boon (vara) that wherever he might plant a hair, Koṭiliṅgas (a crore of liṅgas) would spring up. That is the story by Kumāravyāsa. Now this Puruṣamṛga, which was wanted was a dangerous creature and he could not be brought in very easily. So Bhīma took advantage of this offer of Hanumān, and took away seven or eight hairs of Hanumān. The Puruṣamṛga was a Śiva-bhakta. So, as Bhīma planted each hair, Koṭiliṅgas were produced. Now it was the duty of the Puruṣamṛga as a Śiva bhakta to go round the liṅgas and in that way he was brought nearer and nearer to the sacrifice!

The Mahābhārata tells another story about Saugandhika Kusumas, 'flowers'. Draupadi once smelt a very fragrant

flower. It is called Saugandhika flower in the Mahābhārata. It came from the garden of Kubera, and so in the Mahābhārata, Bhīma is directed to go to Kubera and fetch it. There he conquered Yakṣas and Rākṣasas and brought the Saugandhika Puṣpa. But the story of 'roma romake' (in every pore) is not told there. Now it is possible to combine the two stories. The Saugandhika Puṣpa, was to be found in Kubera's garden, guarded by Yakṣa-Rākṣasas, and Bhīmā had to go there, and conquer the Yakṣas in order to bring the flowers for Draupadi. Now Kubera was a great Śiva-bhakta. His servants, Yakṣa-Rākṣasas were also Śiva-bhaktas. When Bhīma went with those hair and planted them, Koṭiliṅgas were produced before their very eyes, and they were terrified. They went to Kubera and told him what had happened; they told him that a gentleman had come to take away Saugandhika Puṣpa. Kubera was quite pleased, and he handed over the Saugandhika Puṣpa to him. So that is probably the double story that lies at the back of this, Roma Romake etc. It is rather difficult to say. The story of Kumāravyāsa says one thing and the story of Mahābhārata another. But probably the two could be combined.

Now what about the three incarnations of Sañjīvarāya ? Of course, Hanumān is known as an incarnation. Purandaradāsa talks of Madhvācārya, as being an incarnation of Prāṇadeva or Vāyudeva, and he goes to the length of saying that Hanumān and Bhīma were incarnations of Madhvācārya, (i) *rāmāvatāradoḷomme.....hanumanādyo,* (ii) *kṛṣṇāvatāradoḷomme diṭṭa kali bhīmanādyo,* (iii) *dhāruṇiyoḷu naranāgi janisidyo,* 'you were born as Hanumān during Rāma's incarnation; then during Kṛṣṇa's incarnation you came as the brave warrior Bhīma, and then you were born as a human being (Madhvācārya) on this earth.' Probably some of you

might have read that poem where he praises his great teacher Madhvācārya as having manifested himself in the form of Hanumān and Bhīma. There are other points also connected with this song. He calls him Viṭṭhala Bhakta. What is the meaning of calling Madhvācārya a Viṭṭhala Bhakta? *purandaraviṭṭhala pādapūjeya māḷpa gurumadhvarāya,* 'Guru Madhva, who worships the feet of Purandaraviṭṭhala,' says Purandaradāsa in this important song. He has elsewhere spoken in the same manner: *purandara viṭṭhalana dāsanādyo madhvarāya,* 'Madhvarāya, you have become the servant of Purandara Viṭṭhala.' In another very important song, *namma paramaguru madhvāntarātmaka viṭṭhala,* (viṭṭhala, the very soul of our great Guru Madhva). Śrī Purandara Viṭṭhala is mentioned as the soul of his great teacher, Madhvācārya. So these are some utterances in regard to Madhvācārya by Purandaradāsa.

The question arises, 'what is the relationship of Madhvācārya to Viṭṭhala? How far back can we carry the age of the Viṭṭhala temple in order that Madhvācārya might be the devotee of Viṭṭhala?' Now the Mysore Gazetteer (1929) has published an account in which Madhvācārya's date of birth has been given as Śaka 1160. The Hoysaḷa King of the Yādava dynasty made a grant to Viṭṭhala temple in the year 1159 Śaka, which was, therefore, one year before Madhvācārya was born. One important thing which is known about Viṭṭhala is the inscription known as the Cauryāṅśī cā lekha, 'eighty-fourth writ' at Paṇḍharpur. What is meant by the Cauryāṅśī cā lekha? A recent discovery, just two or three months back, was made by a young professor, Śrī. S. G. Tuḷpuḷe. He had discovered an inscription of a Śaka, just exactly eighty four years before this Śaka, 1159. That inscription is dated Śaka 1111, where Viṭṭhala is mentioned. The

original temple of Viṭṭhala was probably built in Śaka 1111. That is the earliest date, to which the historical and systematic archaeological discoveries carry back the date of the foundation of the Viṭṭhala Mandira. There is also another important suggestion that has been made by Prof. K. G. Kundaṇagār. He has made a discovery of a Tāmrapaṭa (copper plate) of the year 438 A.D., where a king has made a donation of a village, named Pāṇḍuraṅgapalli, to this temple. Now there is a controversy about this matter as to whether this is a fact or not; but some Marāṭhi scholars who have raised the controversy do not seem to know what is meant by this expression, 'Pāṇḍuraṅgapalli'; but we could very easily understand the meaning. The Paḷḷi is Haḷḷi (village) in Telgu and Kannaḍa. So, that village was dedicated to Paṇḍuraṅga by that particular king according to the Tāmrapaṭa of 438 A.D. This question has not yet been finally settled. So, I do not want to enter into that controversy at all. It is evident, however, that there is an actual discovery made quite recently at Paṇḍharpur, showing conclusively that the foundation of the Viṭṭhala Mandir preceded Madhvācārya.

Now, after this, we come to another point, namely, the three incarnations. The earliest account of this takes us back to what is called 'Baḷitthā Sūkta' in the Ṛgveda, which many Vaiṣṇavites know. But that Sūkta, if you read carefully, according to the commentator Sāyaṇa, tells us that there are three incarnations of Agni, i.e. (i) Terrestrial fire, (ii) Atmospheric fire, and (iii) Celestial fire. The Terrestrial fire means Vanhi. The Atmospheric fire means Vidyut, and the Celestial fire means Sūrya. The Sūkta calls that Celestial fire, Vṛṣabha, one who pours torrents of rain on the earth. The Vidyut is supposed to cover all the seven worlds and the fire of the earth is called, Pṛkṣo Vapu:

pṛkṣo vapuḥ pitumānnitya,
ā śaye dwitīyamā saptaśivāsu mātṛṣu ।
tṛtīyamasya vṛṣabhasya,
dohase daśapramatim janayanta yoṣaṇaḥ ॥

So, that is the oldest account of the three Avatāras; but this Agnisūtra according to Sāyaṇa has been turned into Prāṇāgni Sūtra or Vāyu Sūtra by certain modern commentators. Hence it is that the question of the origin of the three Avatāras has arisen.

In any case, the present song is a very important one. Añjiki (fear), Pāpa (sin) and Tāpa (agony) are driven away by contemplation of Prāṇadeva, Hanumān, Bhīmadeva and Madhvācārya. Now those who know the Alaṅkāra Śāstra will see that when three ideas are given in the earlier lines and the fourth summarises all of them, then it is called Arthāntaranyāsa. The contemplation of Sañjīvarāya might take away Añjiki, of Hanumān might take away Pāpa, and of Bhīma might take away Tāpa; but according to Purandara-dāsa, the contemplation of Madhvācārya will take away all these three, viz., Añjiki, Pāpa and Tāpa; and this is a kind of 'vyañjanika arthāntaranyāsa,' as we may call it. I have also invented a new name for it. This is a kind of thing when various ideas are mixed together in order to form a new Alaṅkāra; it might be called 'arthasamuccaya alaṅkāra.' All the three meanings in the first three lines are together given in the fourth line.

Now we proceed to the consideration of the song, *dāsariguṇṭe bhayaśoka*, 'is there any fear or sorrow for the servants of God?' In this song, Jagannāthadāsa tells us that fear and sorrow are totally removed by God from the minds of His devotees. There are three points which he makes. In

the first place, he tells us that the three names of God, viz., Acyuta, Ananta and Govinda are greater than Cintāmaṇi, Kalpavṛkṣa and Kāmadhenu. All these fulfil our wishes. But Acyuta, Ananta and Govinda are capable of yielding more than these three wish-fulfilling things. Secondly, the name of God consumes like fire all sins, *dhūmaketu bhuñji-suvandadi*. Rama accepted the berries tasted by sinless Śabarī, and Ajāmiḷa's sins were burnt down by God. Now Jagannāthadāsa tells us that like fire, both the sacrificial and the non-sacrificial objects are consumed by God. God is a great consumer; he takes away all good and bad things alike. The third point is rather interesting. Jagannāthadāsa speaks of God as 'Antaryāmin,' following the usual Vedāntic style. To Jagannāthadāsa, Antaryāmin is higher than 'Bahiryāmin.' The Antaryāmin God of Prahlāda was superior to the Bahiryāmin. Exactly opposite is the case with Tulasīdāsa. Tulasīdāsa tells us in his Doha, *Antarāmihuṅ teṅ baḍa bāharjāmi haiṅ rāma....paija pare prahlādahu ko pragaṭe prabhu pāhana teṅ na hie teṅ*: On Prahlāda's making a solemn declaration of the all-pervasiveness of God, God revealed Himself from a (pillar of) stone and not from his heart. So the conception of Bahiryāmin, according to Tulasīdāsa, is higher than that of Antaryāmin. To us it matters little whether it is Antaryāmin or Bahiryāmin. God is both immanent and transcendent, both inside and outside. So when we contemplate upon God in that manner, all our sorrows and fears must come to an end.

We now proceed to the next song. In the present song, *keṇḍakke gorali muttuvaduṇṭe*, 'can white ants touch the live cinder?' and the Vacana, *hāvina heḍeya koṇḍu kenneya turisikoṁbante*, 'like scratching the cheek with the hood of a cobra,' we have got an excellent summary of the teaching of

Purandaradāsa and Basaveśvara, which declares that the saint is ever beyond the reach of persecution and torment. Now the question is whether a man can with impunity persecute or torment a saint? Both these saints are of the opinion that it is impossible for any man to subject the saint to any torment. We have seen hitherto that the saint is beyond all fear and beyond all sorrow. But now we are told that he is beyond all torments as well. 'In the first place,' asks Purandaradāsa, 'Is it possible for the white ants to touch and eat into the cinders? Is it possible for a frog to enter the hole of a serpent? Is it possible for a dog to bark at a tiger, and ultimately, is it possible for an elephant to brandish its trunk before a lion?' All these things are impossible. A man must be bold indeed, before he could afford to give trouble to a saint and torment him. Purandaradāsa further asks us, 'Is it possible for us to give blows to the wind with our own hands and fists? In that event, we will ourselves suffer pain and agony. Is it possible for a hurricane to blow away the mountain? Is it possible for a thunderbolt to shatter the mountain Meru to pieces? And finally, is it possible for dust and darkness to cover the sun?' If these things are impossible, it is equally impossible that a man can hurt and harass a saint. In almost the same manner, Basaveśvara talks about the impossibility of subjecting a saint to a torment. In the first place, he asks us, 'What will happen if we take a cobra and brush our cheeks with its hood? Secondly, can we afford to play pranks with a tiger by pulling his moustaches? Certainly, that is also impossible. Then, will it be possible to take lime in one's sleeves and wade through the river? You will be burnt to death by the heat created by the chunam coming into contact with water. Finally, taking a torch in our hands, if we just begin to unlock or

unloose our hair, what would happen? The hair will be burnt; the man will be burnt.' In this way, both Purandaradāsa and Basaveśvara agree in telling us that it is not possible to harass a saint with impunity.

Then we proceed to give certain physiological and psychological characteristics of the saints. The song, *haudappā haudappā haudu devara..illappa dūra*, 'verily God is near;.. Yes, he is not far away,' was given to me about twenty-five years ago by a Jaṅgama from Barḍol which is near Niṁbargi. I was rather astonished to hear that song at that time. It is said to have been composed by Nirupādhisiddha. We do not know anything about him. So I leave it to the readers to find who this Nirupādhisiddha is. It is a very powerful song. We have certain physiological and psychological characteristics of saints depicted in it. There are three marks of the face, three of the body and three of the mind. So these nine marks characterise a saint according to Nirupādhisiddha. What happens when you look at his face? He takes in and gives out deep breaths as if he is smoking. Without any act of smoking the breath should go inside and outside, Śvāsa and Ucchvāsa. Then the tongue should be paralytic, as it were, unable to utter wrong words. And finally, the face must shine with the light of the moon and the sun. These are the marks so far as the face of a saint is concerned. Then in regard to his body. He must be very clean in body, even without taking a bath. I have seen this in the case of my spiritual teacher, the saint of Umadi. When he came out of his meditation, it seemed, he had just taken a good bath. Then secondly, meditation should give him so much power and satisfaction that without food the stomach feels full. One fine expression in which that saint used to tell us is, *ardhāśera hālu kuḍadhāṅga āgatada.* 'after meditation, I feel as if I have

taken half a seer of milk.' And thirdly, whenever the disciple sees his Guru, he must fall spontaneously at his feet; at that moment he must have no control over himself. These are the three characteristics so far as the body is concerned. In regard to the mind, he must be intoxicated without drinking wine. He must fall asleep while fully awake. This is a sort of Samādhi. Finally, to all appearances he must look, in the words of the Bhāgavata, like an idiot and a lunatic (Jaḍamūḍhavat). In this way, from these nine marks, we see what a saint ought to be, so far as his face, body and mind are concerned. But one particular and special qualification about him is that he must know the past and the future. It may be given to the historians to know the past, but it is not given to them to know the future. A saint should know the future. This is also what Nirupādhisiddha regards as a mark of saintliness.

The next song of Mahāliṅgaraṅga, *hegiddarū canda jñāniyu*, 'howsoever he lives, a saint is a great man,' tells us that a saint is always beyond dualism. For example, it is immaterial to him whether he is living in a city or in a forest. Tulasīdāsa has found out a via media between these. Whether he lives in the city or whether he lives in the forest it is all the same to him, no doubt. But Tulasīdāsa says, *tulasi ghara bana bīca rahu, Rāma prema pura chāya*, Tulasī says, 'between the house and the forest, build the city of the love of God, and dwell therein.' Tulasīdāsa has made an artifice and in between the two he has created a township, *Rāma prema pura* as he calls it. It is between a regular house and a forest.

Then secondly, whether he is *Balu śūra* or *Raṇaheḍi* 'warrior or a renegade,' it is immaterial. A saint is beyond all these. Then it matters little to him whether he is a ruler of the world or a prince of buffoons, *iḷeyāṇma* or *sale bhaṇḍa*.

There are two further points, viz., Bhogi and Yogi. It matters little to him whether he is a Yogi or a Bhogi, and takes interest in worldly affairs or not. Now one new thing has come to my notice recently. It has been customary to speak about Janaka as having attained Mokṣa, though he was an emperor. I have not yet found that reference in the Aṇugītā; but I am told by a reliable authority that according to Aṇugītā, Janaka could not attain liberation until he had become a Saṁnyāsin. But in fact, a saint is really beyond all these qualities. Yoga or Bhoga does not matter to him.

And finally, it matters very little whether he is a Vedānti or a Siddhānti, whether he is delivering a course of lectures on Vedānta or whether he has attained the ideal. There is a small story connected with this word 'Siddhānata' which I might narrate here. There was a chum of mine, just one or two years younger than myself, named Liṅgappa Sāvaḷagi, who was in the Deccan College. He was a very good disciple of the Saint of Umadi. Then as young men, we went to Sholapur to visit the saint in the year 1913. We were six or seven and were all sitting by the side of our teacher, while Liṅgappa was standing in a corner with one leg resting over the other. So our teacher told him not to stand while other people were sitting. He asked him to sit down. Then Liṅgappa said, 'Sir, I am worried with my life; I do not want to live any longer; I rather wish to die. What does it matter, therefore, if I stand and put one leg on the other ? I do not want to live in the world.' Then the teacher spoke in anger, *eno, siddhāntada mātu mātāḍatī,* 'what ! you are talking the language of a Siddhānti ?' So, that is Siddhānta, an axiom, an ideal. A man who talks matters about Siddhānta is a Siddhānti. To a real saint, it matters little whether he is pursuing the path of Vedānta or Siddhānta.

Finally, we shall consider a song of Jagannāthadāsa, *devagaṅgeyoḷuḷḷavage*, 'to one who is living in the Devagaṅgā, divine Gaṅgā.' It is one of the most important songs in Kannaḍa literature for one particular reason, namely, that its author enters into very deep problems of philosophy, especially the problem of freedom of man and its relation to either the foreknowledge of God or His omnipotence. Those who have studied European philosophy know that the problem of freedom is a difficult one. Jagannāthadāsa has taken up that question and has treated it very ably. I will tell you how it is solved by him. There are three alternatives, he says. The fourth he does not mention, but we shall mention that also in order to complete the list. There are three types of men according to him: the highest type of man is he who says, 'all things are done by God, whether good or bad.' The European philosophers have pounced exactly upon this aspect of pantheism. They do not accept this denial of the freedom of the will. Jagannāthadāsa asks us, 'Can there be any fear of a serpent when a man has entered the temple of Garuḍa? Or can a man harbour sins in his heart when he has gone deep into the waters of the Gaṅgā?' This is impossible. When we are face to face with God, all our sins disappear. It is foolish for a man to say that he does good actions or bad actions. It is God who does both. That is the ultimate solution of Jagannāthadāsa. I place these points before those of you who are students of Ethics or Axiology. Secondly, Jagannāthadāsa calls that man Adhama (lowest), who says that he is responsible for all actions good or bad. Now this is not a satisfactory solution of the problem. European philosophy has generally come to the view that this is just the type of man that is wanted. He is fully responsible for his good and bad actions and the law also takes into account this

very fact. But Jagannāthadāsa calls him, Adhama. A third alternative that he gives us is that of a man who says, ' I do bad actions, but God does good actions.' This is the third alternative, which we might describe by a very peculiar word, ' genuflection,' bending our knees. We bend our knees before God and say, ' He is responsible for good actions, and I am responsible for bad actions.' These three alternatives are mentioned by Jagannāthadāsa. The fourth he does not mention, viz., there are people who say, ' I am doing good actions; but God is doing bad actions.' What do you say to that attitude? Duryodhana may be taken to be an advocate of this theory. God gets bad actions done through me, he would say. So Duryodhana throws the ultimate responsibility of bad actions upon God and possibly takes for himself the credit of doing good actions! That is the fourth alternative.

God is responsible for both good and bad actions is the highest teaching of Jagannāthadāsa. In this connection an interesting illustration is given by the great American philosopher, James, in his essay on the Dilemma of Determinism. There he speaks about the relation of human freedom to God's fore-knowledge or omnipotence. Suppose a novice is playing chess with an expert. Whatever moves the novice might make, the expert makes such countermoves that he will ultimately win. This is the ultimate upshot of the teaching of Jagannāthadāsa, and he has written a very good philosophic poem the like of which it is not very easy to find in the mystical literature of Dāsakūta.

CHAPTER X

THE RELATION OF SAINTS TO GOD

After having considered the characteristics of saints, I wish to discuss the problem of the relation of the saints to God There are four different angles and attitudes from which this problem can be looked at : (i) the philosophical attitude, (ii) the attitude of prayer, (iii) the attitude of quarrel or accusation and (iv) the mystical attitude.

In regard to the philosophical attitude, we shall first consider the Vacanas of Basaveśvara about the omnipresence, omniscience and omnipotence of God: 'your magical and illusive power has encompassed the world' and 'when God would shower His blessings,' *jagava suttippudu ninna māya*, and *haraniva kālakke*. The first Vacana contains references to omnipresence and omniscience of God and the second refers to His omnipotence. In regard to omnipresence of God, we have to note three points in the Vacana. In the first place we are told that God encompasses the world, but the devotee is so extensive and so expansive that he also encompasses God. So, it is evident from this that the devotee too encompasses the world. Indirectly, however, God raises the devotee above Himself inasmuch as the latter encompasses God himself. But if God encompasses the world from the point of view of space, the devotee encompasses God from the point of view of love and devotion So, God is altogether caught up in the love of His devotee. That is the first point. The second is the inter-immanence of God and devotee. God is perfectly immanent in the devotee, and the devotee is fully and perfectly immanent in God. It

is a very difficult problem. It cannot be solved by stating that the two are identical. If God fills the devotee, the devotee fills God. They must be identical, if this phenomenon of inter-immanence, as we might call it, is to occur. The third is the phenomenon of mirroring Just as an elephant might be reflected in a mirror, 'so art Thou, O God, mirrored in me.' That also raises a very important philosophical question. The elephant is only partially reflected in a mirror. It is not fully mirrored. Those who have read the later developments of Vedāntic philosophy know that there are three points of view from which this question is approached, viz., (i) Aṅgāṅgibhāva, 'existence of the soul as part and parcel of God,' (ii) Biṁba pratibiṁba bhāva, 'the existence of the soul as a reflection of God,' and (iii) Tādātmya bhāva, 'the soul as being one with God.' A great controversy is raised among the followers of Śaṅkarācārya himself in regard to these three theories. In fact, it is not possible for an elephant to be fully pictured in a mirror. We do not exactly know what Basaveśvara meant. Probably he meant that God is partially immanent. But if he is fully immanent, then, of course, he is fully mirrored. But I leave it to the close students of Basaveśvara to find out the other references and say whether he means 'likeness' (Sādharmya) or 'identity' (Tādātmya). Probably, I feel he speaks of 'Tādātmya' though the illustration that he gives is of 'Sādharmya.' 'A simile is based on difference,' says Mammaṭa. Similarly the simile of God and devotee is based upon the difference between the two. So far then about omnipresence.

Now about omniscience. There is a significant line in Basaveśvara which is repeated by other writers: God knows everything; no question about that. God is omniscient, but the devotee knows God, and therefore, knows the omnis-

cient, and therefore, he is more than the omniscient. That is what Basaveśvara himself tells us, *nīnu jagakke ballidanu ānu ninage ballidanu kaṇḍyā,* 'more powerful and wise than the most powerful.' God knows those people who pride themselves upon knowing everything; but the devotee knows that God also. There is another famous utterance which I have found out from a writer called Siddhaliṅgeśvara in regard to omniscience. *Sarvajīvamanaḥ-preraka, sarvajña, saṁvitprakāśa parameśvarana manaveṁba darpaṇadoḷage, bindu-ākāśarūpanāgi beḷagi toruva śivana noḍi kūḍaballātane paraśivayogi:* 'He alone is the greatest Śivayogi who can perceive and be one with that Śiva who is the inspirer of the consciousness of all the beings, who is the all-knower, who is lustrous with knowledge and is reflected in the form of a Spiriton in the mirror of the mind.' So here Siddhaliṅgeśvara tells us that, God is full of knowledge and the light of knowledge. That light is reflected in the form of Bindu, 'spiriton or spiritual atom', in the mirror of our mind, and that Bindu is known to the devotee. So the devotee knows the Bindu which is of the nature of light and which comes from the 'Saṁvit', 'knowledge' of God. So then God need not pride himself upon supposing that He knows everything. All that He is, is all-shining, 'koṭi-prakāśa', 'highest light.' But because the devotee sees this form reflected in the shape of a Bindu in the mirror of his heart, he regards himself as even more omniscient than God Himself.

Regarding omnipotence, four illustrations are given in the Vacana of Basaveśvara. When fortune takes it into her head to bless you, who can prevent her from doing so? She will follow you wherever you go. Secondly, a lake into which a big stream flows will automatically become full of water in a moment. This phenomenon is to be seen in m

native place, Jaṁkhaṇḍi. There is a stream called Nāgazari, which flows into a lake, Lakkankeri. I saw this when I had been there four months back. So, one stream flowing into a lake can at a short notice, fill the whole lake. Similarly, God's power, when it flows into the heart of a saint makes him omnipotent. The third illustration is, that the saint is blessed with the help (praise) of the royal retinue (*arasu parivāra kaivāra.....*). The word 'kaivāra' means both help and praise. So, the above expression means, either the retinue of the king comes to your help in times of difficulty or it showers praise upon you. This is a two-fold gift from the retinue of a king. This gift is conferred, says Basaveśvara, when God is pleased. But what will happen when He is displeased? As when an earthen pot full of water is broken to pieces by coming in contact with a stone and the water runs out in a moment, similarly all your aspirations and desires will come to naught, if God just becomes displeased with you. God is thus omnipotent. In this way, the omnipresence, omniscience and omnipotence of God have been stressed by Basaveśvara in these two Vacanas.

This is so far as the Nirguṇa aspect of God is concerned. Now we go on to two Saguṇa prayers. One is from Rāghavendrasvāmi and the other from Mahipatinandana. These two express prayerful attitudes. The song, *indu enage govinda ninna pādāravindava toro*, 'O Govinda, show me your lotus-feet today,' is very well-known. I need not add anything more to it except to bring to your notice a few points arising out of it. That must be prefaced by a little history about Rāghavendrasvāmi, which is very important. The first thing to be known about Rāghavendrasvāmi or Rāghavendratīrtha is that his greatness, both intellectual and spiritual, was not appreciated by his rivals. So, it has been supposed that he

was buried neck-deep either by his relatives or his competitors to the Piṭha (religious gādi). One of them was Yādavendratīrtha, as they say. Whatever it might be, he was buried neck-deep and in that position, he has sung this song praying to God to run to his help. It is a very pathetic poem, and we are told that God released him thereafter. This is the first point in the song to be noted. Secondly, he was a great literary artist; he was a good philosophic thinker. Only he did not write much in Kannaḍa. That is what I think. This is, I understand, the only Kannaḍa song he has written. He has written many Sanskrit commentaries. One of his commentaries is on Madhvācārya; the second on 'portions of Ṛgveda,' and the third on Aitareya Upaniṣad. He was a very learned man, no doubt. That he was a great musician could be seen not merely from the music of the poem, but also from the reference to his Mudrikā, 'pseudonym,' Veṇugopāla. So he was a distinguished litterateur, philosopher and musician. The third point in the poem is that when the time came for him ultimately to pass out of this world, he took, as they say, Sajīva or Jīvanta (living) Samādhi, which is similar to the Jīvanta Samādhi of Jñāneśvara, and also to the Samādhi of another great Kannaḍa saint and philosopher, Vādirāja, who lived about a hundred years earlier than Rāghavendrasvāmi. He also is reported to have taken Sajīva Samādhi. When Rāghavendrasvāmi took Sajīva Samādhi, some of his disciples were with him, but not his most favourite and learned and reputed disciple, Apaṇācārya. Apaṇācārya came, when he heard this story of Rāghavedrasvāmi's death, and he could not control himself. Overcome by grief, he began almost to weep out his soul. Ultimately he thought he might compose an Aṣṭaka (eight verses) in praise of his great teacher. So he composed seven and three quarters of that Aṣṭaka; but all

his efforts to compose the last one-half of the last line of the last verse failed. His throat was choked, he could not talk, his hands could not move, he was filled with grief for his departed teacher. So Rāghavendrasvāmi sent these words out of his Samādhi, *sākṣī hayāsyotra hi*, 'Hayagrīva is a witness to your great power, to your devotion towards me.' (So my blessings on you. Why do you weep, why get your throat choked in that way?) Apaṇācārya was relieved of his grief. This is the whole story. But in regard to the contents of this prayer when philosophically viewed, there are some points to be considered. But the story about it is more important. The author says, 'I have been greatly overwhelmed by the grief in the world, I have trodden the wrong path' (*dāri tappi naḍede*). I have taken to the company of the wicked. Nobody has pointed out to me the way to get out of this difficulty. Kindly, therefore, Oh God, point out to me the way to get out of this grief. Ultimately, what is impossible for you O Kṛṣṇa! You have been a miracle-performer (*gāḍikāra kṛṣṇa*). I might not have come up to the level which you expect of me. But my heart is yours. So, have compassion on me, and relieve me from this bondage of life.' These are the contents of this famous devotional song.

We now pass on to another song of prayer from Mahipatinandana, *O, ennabārade hariye nā karedare*, 'should you not respond to my call, O Hari!' One point to be noted in this song is that Mahipatisuta or Mahipatinandana is known as Kṣṇarāya. It might be his pseudonym (mudrikā). Those who have studied Mahipati will tell you whether Mahipatinandana is the same as Kṛṣṇarāya or another son of Mahipati. Anyway, this is a very good poem. Mahipati was a great saint of Bijāpur district, living in Kākhaṇḍki. My

impression has been that he is one of the greatest of Kannaḍa poets, and particularly of the mystical poets. A friend of mine has collected all his songs together, which are likely to be published at no distant date.

The present song also expresses an attitude of prayer to God. 'Why don't you respond to my call?' asks Mahipatinandana; 'Thou hast responded to the calls of various people in history and mythology. For example, in Kṛṣṇāvatāra (Kṛṣṇa as the incarnation of God) when the cows could not see you, when you had hidden yourself from their sight (*nī mareyāde*) they bellowed out, and from a distance came your sonorous voice, which pleased the cows. When the king of elephants was caught by the crocodile, and he sent forth his prayer to you in his affliction, did you not respond to him?' asks Mahipatinandana. So far then, about these cows and elephants that are but animals.

Our mythology presents numerous examples in which God has shown His great powers. In the first place, take the story of Upamanyu. People do not know much about this story. There are various aspects of the story as told in different Purāṇas; but the most important points that might be culled out are only two or three. Upamanyu was the keeper of the cows of a sage. He was asked by his teacher to tend the cows. He used to take them out to the pastures. Of course he was a poor boy, and he had no money to pay for anything. He had nothing with him, whereby he could buy anything to eat. So, what he did was that when the calves had completely satisfied themselves by drinking the milk from the udders of the cows, Upamanyu put his mouth to the udders and sucked the residual milk. His teacher came to know this, and he expostulated him not to do so. Obviously the milk was wanted by others at home when the cows returned. He was,

therefore, prevented from taking it for himself. He said, 'All right, it doesn't matter.' So what he did next was that he satisfied his hunger by the drops of milk that were spilt on the ground while the calves were feeding themselves. Of course, that milk was of no use to his teacher or to the calves or to the cows, and Upamanyu was satisfied. But the teacher said, 'no, no, you must not do even that.' So it was a great problem for Upamanyu. The only remedy for him was to pray devoutly to God. God responded to his prayer and gave him the Kṣīrasāgara or the ocean of milk.

The second example is that of Draupadi. The poet asks, 'had you not come, Oh God, to the help of Draupadi on two very critical occasions? First, Dūrvāsa wanted to test her religious etiquette by bringing suddenly hundreds of people at night to partake of meals. Draupadi was in a fix as she had no food to offer. She fervently prayed to Kṛṣṇa who saved the situation. But a more critical occasion arose when Duśśāsana insulted her by trying to strip her of her clothes in the full assembly of the Kauravas. Then Oh God, you came to her help, and saved her from the ignominy.' Thirdly, 'when the Pāṇḍavas themselves were in Lākṣāgṛha and when it was going to be set on fire by the Kauravas, O God, you came to their help and saved them. You have saved animals and mythological persons, you have saved sura, nara, muni, the great Gods and men and sages. Why don't you come to the help of a poor man like myself,' asks Mahipatinandana. And then God came to his help, he tells us. This is an illustration of the attitude of prayer.

After this, we go to a very important song, namely, the song of accusationism of two great saints, who quarrelled with God like Tukārāma. But these two saints have used even stronger language; one is the saint of Nimbargi and

the other is Kanakadāsa. The poem, *enu māḍidi keḷenna*, 'hear me what wrongs you have done,' is very powerful. Here the saint of Niṁbargi is giving a list of charges against God. He is bringing him before the court of the saints. 'I am preferring this charge-sheet against you, Oh God,' he says. There are four charges! The first charge that the saint of Niṁbargi makes against God is, 'Thou, Oh God, and myself have lived as playmates. Now it is the duty of one playmate not to play false with another, and they should either win together or lose together. That ought to be the duty of a playmate. But what have you done, Oh God? You have cheated and caught me in the net of existence (*phāsi hākidi*), but you have escaped from it, *phāsiya jaridu jāri nintidi*. You have closed me inside a barbed wire fencing, and you have chosen to remain out of it. This is not fair play,' he says. This is one charge. The second is that, 'this my body is mean (khulla), paralytic, and you are shining through it, and you move about in it listlessly like an unconcerned bull (gūḷi),' says the saint. 'You are an unconcerned bull roaming in this "khulla" body of mine, subjecting it to a lot of misery. Still you are not taking pity on me.' This is the second charge. The third is a very important one. 'In spite of the fact that I have devoted my entire life to Thee, in spite of the fact that I have lived in devotion and in absolute surrender to Thee, thou hast chosen to ruin me and cause heavy damage to me (*ghana ghātanādi*). Now, does it behove Thee, Oh God, when I am leading a good life, a holy life, a life of surrender? It does not behove Thee to throw cinders on me.' This is the third charge. The fourth charge is, 'you have created differences, where there were none.' Any man who creates differences should be dragged before the court. Where is the difference in this case? one may ask. The differ-

ence is between Jīva and Śiva. 'Really speaking there is no difference between the two; but you have chosen to create this difference between Jīva and Śiva, unmindful of the fact that to me they are identical. So, for this wrong you are to be dragged before the court of saints. The only way to escape out of this list of charges, Oh God, is to surrender yourself at the feet of Guruliṅgajaṅgama. Go and prostrate yourself before my spiritual teacher, and then you will be saved from these charges.' That is what the saint of Niṁbargi says.

In an even more powerful vein, Kanakadāsa gives us another example of accusationism in, *nanninda nāne janisi bandene Kṛṣṇa*, 'Oh Kṛṣṇa, have I been born by myself?' This is one of the most philosophic poems. You might have studied Kanakadāsa; but few have probably understood the whole significance of this poem. He seems to have had wonderful intellect, even though he belonged to a so-called lower community. He was undoubtedly a great devotee. But I will point out to you certain things which are very important. In the first place, look at his philosophical knowledge. 'Oh God, I was not self-born. I cannot be self-born. You have made me take birth. Further, what have you done? You have put bones, sinews, nerves, urine, faeces all together into a lump and invested this mixture with an element of consciousness.' This is exactly what an ancient Ṛgvedic passage says, *asthanvantam yadanasthā bibharti*, 'the boneless soul made a bony tenement for itself.' Man may be made of bones; but God hides himself inside the bones and becomes immanent in it, and man becomes man. So look at that knowledge of Kanaka. The lump or complex of these things is endowed with a consciousness by God. Secondly, 'I was,' says Kanakadāsa, 'not willing to come

out of my mother's womb.' Did not Śuka stay on in the womb for a long time? They say he lived for eleven months. Then Vāmadeva also stayed on there for a long time. In the Upaniṣad the philosopher Vāmadeva says, *ahaṁ manurabhavaṁ Sūryaśca*, 'I became the Manu and also Sūrya.' That was the experience of Vāmadeva in his mother's womb. What is the meaning of the word Parikṣita? He saw the form of God all round about him (Parikṣita) in the womb of his mother. Therefore, he was called Parikṣita. 'Let me stay on in the mother's womb. But then you are cruel; like a very unkind doctor, you have pushed me from inside. There is that power inside the womb which forces the children out. You have forced me out.' Here the internal 'forceps' of God, which are seen working in the movements of the womb, are contrasted with the external forceps of the modern gynaecologists. 'So in the first place, I was not self-born. You endowed me with consciousness and pushed me out.' Thirdly, 'after my birth you have been responsible for all my conduct. You have endowed me with that principle of motivation which exists in all persons. All acts that I have done, therefore, whether good or bad, are due to this motivation.' Many great people have said like that. Further, 'even though you are responsible for the motivation, I am held responsible for the consequences of these actions! You might escape the consequences, Oh God, and the effects of your motivation. You ask me to do a thing and you escape the consequences. I will not allow you to do that. You must bear the full brunt of the consequences. Now what is your part in this scheme of action? You are a *Muṇḍāḷu* (leader) Oh, Kṛṣṇa—a man who is leading me onwards,' says Kanakadāsa. The business of the leader is to take a blind man forward and not to keep him back. *Hiṇḍāḍabeḍa*, 'Do not say anything

behind me'; go in front of me. The expression *Hindāḍabeḍa* has two meanings, do not play behind me and do not censure me behind my back. 'Your business is merely to be a Mundāḷu—to be a leader and to go ahead. What have you done? You have given a stick in the hands of a blind man and tried to make him move forward. But as he proceeded you took away the stick from him. You are away, and that blind fellow without a stick goes ahead and falls into a well like the deer in the story of the Bhāgavata. I am a blind man and if I fall into a well, you are responsible for my death, Oh, God,' says Kanakadāsa. Finally, there is an element of devotion in what he says. 'I have surrendered all my goods to you as a free gift, *dāna*. Why do you take a toll from me? You have no right to charge me again. From where shall I give you the tax? You ought to be considerate. You must remember that it was you who motivated action in me. You have been a Mundāḷu. You have been a leader for me. If I go wrong, it is your responsibility to suffer the consequences and not to tax me further.' That is what Kanakadāsa says.

Then we go on to the mystical attitude. There are two songs, one again from the saint of Niṁbargi and the other from Vijayadāsa. In the first song, *andillā svāmi indillā, endigādaru nimmannagali nā illā*, 'neither then, Oh Lord, nor now, never have I been separate from you.' There are five points in this song. The saint of Niṁbargi says, 'I have never lived in separation from Thee, Oh God. We have always been together. If you pride yourself on being called *nirbayalu* (spaceless or infinite) I take pride in calling myself *nirvikāra* (dispassionate).' But both are negative in character. Negative must be met by negative. 'If you regard yourself as being Saguṇa, then my business is to come and surrender to you, *śaraṇu māḍuve nānu*. If you regard yourself as identical

with Praṇava or Oṁkāra, my business is merely to repeat Thy name, to make a Mantra-japa,' as the Hindi poets would put it. Finally, if you are Pañca-vadana, then I merely fall at your feet. Now what is meant by Pañcavadana ? God is five-faced. Are there so many faces to God ? God is Trinayana. Has he got three eyes ? Now those, who might have got experience of that realisation, would know whether God is Trinayana or Pañcavadana. But it does not seem to be impossible that he might be Pañchavadana, if God is ever seen. So, the Saint of Niṁbargi says, 'if Thou art Pañcavadana, if you are endowed with five faces, it is my duty to believe in your feet, *pāda naṁbide nānu.*' My spiritual sister, Śivaliṅgavvā, used to tell us that the Saint of Niṁbargi actually visualised God in the shape of Pañcavadana. 'Finally, there is no ultimate distinction between Thyself, Oh my spiritual teacher, and myself, *guruliṅga jaṅgama nīne nānu nīne.*' There is a triune unity between God, devotee and Guru. 'Let us take resort in this triune unity,' says the Saint of Niṁbargi.

We may proceed to a very significant song from Vijaya-dāsa, *sadā enna hṛdayadalli vāsa māḍo śrīhariye,* 'Oh Hari, stay in my heart all along.' This seems evidently to be a poem of devotion; but it is much more. It is a poem of great realisation. I shall point out to you the three marks or great relationship upon which Vijayadāsa expatiates. 'Stir not from my heart even for a single moment. Thou art Nādamūrti, the very form of primeval Sound.' What is meant by that ? 'Thou art the visible form of sound and light or luminous sound.' Secondly, there is a canopy of illumination round about, studded with nine kinds of jewels, *jñānaveṁba navaratnada maṇṭapada madhyadalli.* 'All these nine gems are fixed in that great canopy of illumination, and

Oh God, I just want to keep you at the centre of the canopy and worship you.' So he makes him sit in the middle of that canopy of illumination. Then further, 'I must worship you, Oh God,' says Vijayadāsa. How is he going to worship Him? With flowers? Nothing of the kind; *dhyānadinda bhajisuve*, the meditation that I carry on is Thy worship. 'There is no other worship for me. I shall meditate upon your name and form. That is enough for me. I do not want to descend to any lower level. I shall not put these flowers, and all those material things at your feet. At the end of my worship, what shall I do? I shall put pearls and rubies in a tray, mixed with Bhakti-rasa, the essence of devotion, and I shall wave that light of devotion before you, Oh God!' So when all these experiences have been mentioned by Vijayadāsa, morphic, photic, phonic and so on, he says, 'it is not possible for me to leave Thee, Oh God. It is not in my power to leave Thee. I won't leave you. I cannot get away from you, and then it is your business to fulfil your words. If you do not listen to me, I shall take you to the 'Tribunal of the Saints,' says Vijayadāsa, and tell you that you have to play your part: *enna nīnu biḍalu salla*, 'it is not proper for you to abandon me.' You have to listen to the voice of the great saint.' So, in these last three or four poems, which we have discussed, there are some important ideas such as the Tribunal of Saints, the spiritual tax, the falling at the feet of the spiritual teacher and finally the triune unity of God, devotee and saint. In these different ways is the devotee related to God.

CHAPTER XI

NATURE OF GOD

The last chapter was devoted to a discussion of the problem of the relation of saint to God. In this chapter I shall deal with the problem of the nature of God. This is the central problem in all philosophy and religion. I have spent at least about forty years of my life in discussing that problem from the points of view of Indian philosophy, Western philosophy, including contemporary trends, and also from the point of view of Karnāṭaka mysticism, Hindi mysticism, and Mahārāṣṭra mysticism, and so on. It is a very vast problem and it is not possible to do full justice to it in a single chapter. A whole volume could be written upon the problem of God in Karnāṭaka mysticism alone; such a volume has not yet been written. Here I wish to place before you only the outlines of the problem and the main points upon which my reflections are based. One of the most important points discussed in all philosophies and religions is, is God personal or impersonal ? Theists and pantheists in European philosophy have discussed this problem almost endlessly. But we must remember that as he progresses, a saint acquires new experiences, and in consonance with those experiences he formulates his doctrine of God.

If you study the great songs of Purandaradāsa, you will find in them three stages of development, the personalistic stage, the personal-impersonal stage, and finally the impersonalistic stage. It is true that Purandaradāsa very often discusses only the personalistic aspect of God. But there are other aspects of God also, which he tackles, and these we shall

proceed to consider here. But before I go to Purandaradāsa I will tell you something about his great follower, Vijayadāsa who is supposed to have lived about 150 years after Purandaradāsa. He is one of the greatest poet-saints, who have made valuable contribution to Karnāṭaka mysticism.

The first song that I shall discuss in connection with Vijayadāsa is, *antaraṅgada kadavu tereyitindu*, 'now the inner door of my heart is opened.' It is one of the best songs in Kannaḍa literature in which Vijayadāsa has beautifully expressed his spiritual experience. It gives us the whole history of a spiritual aspirant from the time when he began his spiritual life in delusion and darkness, as Vijayadāsa himself confesses, until the door gradually opened. Vijayadāsa exclaims with joy, 'to-day (the day on which he composed the poem), the door of the palace of spiritual experience has opened out to me.' Before this, 'there was a blinding darkness spreading everywhere, which made it impossible for me to see,' *sūsirda tamasadiṁ kāṇutiddilla.* The three things that helped him, he tells us, to open the door were, the grace of God, the power of the Guru, and the company of the saints. It is on account of the cumulative effect of these three forces that he was able to enter the palace of spiritual experience. The key was supplied to him by Divine Grace; his Guru gave him the power to open the door, and then the doors opened ! But when the door opened, what happened ? The gaurds of delusion and darkness, who were watching at the gate, 'ran helterskelter,' *ettalo oḍidaru.* They ran away because the grace of the Guru had descended on Vijayadāsa. He held the torch of divine meditation in his hand and began to see what had happened. There were nine doors to that palace and Vijayadāsa tells us that five doors were inside, and four outside. This is a des-

cription with which psychologists, physiologists and philosophers might not entirely agree. But that is not the point which I want to stress here. There are nine doors, of course. But Vijayadāsa says there are five inside and four outside. When the doors were opened, and he went inside, the guards of God made their appearance, and he found God, Vijaya Viṭṭhala sitting in great splendour. He had a smiling face, and 'the illumination of a thousand suns' (*miruguva koṭi raviyante*), and was being attended upon by a number of His companions. That is a very important point, *svamūrti-gaṇamadhya saccidānandaikya, rameyoḍeya nagemogadi minugutiruva,* 'the one Saccidānanda, the lord of Ramā, was shining resplendantly with a sweet smile on his lips, in the midst of his attendants, bearing his own form.' In these two lines, Vijayadāsa brings together all the three different points of view, namely, *rameyoḍeya* the lord of Ramā, the personalistic stand-point, *svamūrti gaṇamadhya*, the pluralistic stand-point, and *saccidānandaikya*, the monistic stand-point. A great saint like him, however, does not care for, and is not dogmatic about all these seemingly different aspects of Reality.

The lord of Ramā was being attended upon by a number of associates. You might have read in the Bhāgavata that God's doorkeepers, Jaya and Vijaya, who were endowed by God with his own form, had displeased the sage Sanatkumāra and others by not allowing them to go inside to visit Viṣṇu. Sanatkumāra cursed them, and they both had to go through three successive lives, Hiraṇyākṣa and Hiraṇyakaśyapu, Rāvaṇa and Kumbhakarṇa, Śiśupāla and Vakradanta respectively, before they could enter the celestial domain again. But the point here is that it is not merely these two, Jaya and Vijaya, who had the complexion and the like-

ness of God, but 'all those who live in the Vaikuṇṭha region have that likeness of God' as the Bhāgavata says, *vasanti yatra puruṣāḥ sarve Vaikuṇṭhamūrtayaḥ*. Therefore Vijayadāsa talks of *svamūrtigaṇamadhya saccidānandaikya*. Those who have studied Indian philosophy, and particularly the question of liberation, know that there are four kinds of liberation: Samīpatā, Salokatā, Sarūpatā and Sāyujyatā (nearness, living in the same world, having the same form, and being one with God). Here arises the question of Sarūpatā and Sāyujyatā. All those associates had a form like Viṣṇu himself. The reason was that when a man from outside went in, he should not know who was Viṣṇu. Of course, Bādarāyaṇa towards the end of his Sūtras makes a difference between those who attain to a form of God and to God himself. These maintain an exact likeness of God, no doubt, but the power of creation is reserved for God alone, says Bādarāyaṇa towards the end of chapter IV of the Sūtras. What we are, however, concerned with here is that all these attendants of God had the form of God. So, from a state of darkness and delusion, Vijayadāsa is carried on to a stage in which he could see with the torch of divine meditation the splendour of God Vijaya Viṭṭhala and ultimately he is taken to the palace where God is attended upon by a number of divine associates, everyone of whom looked like Viṣṇu himself. This is one of the most splendid poems which gives us in brief the whole history of spiritual life.

Now I come to the three different stand-points of Purandaradāsa already mentioned. These also I regard as the epitome of the whole mystical life. These stand-points are the personalistic, the personal-impersonal and the impersonalistic. Most peculiarly, Purandaradāsa exhibits in his poems all these three stages. The song, *kṛṣṇamūrti kaṇṇamunde*

nintiruttade, 'Kṛṣṇa is actually standing before my vision,' shows God's personalistic aspect; then he describes the divine infant in his second song, *kūsanu kaṇḍirā*, 'have you seen the divine infant?', which shows His personal-impersonal aspect; and when he is speaking of the silent God in his third song, *brahmānanda sabheyoḷagalli summane irutihudenayya*, 'what is that silent Being, present in the assembly of saints, merged in supreme bliss?', it is the impersonal aspect that is brought out. So all these aspects are present in the songs of Purandaradāsa. First, I shall discuss the personal aspect, then the personal-impersonal, and lastly, the impersonal. While discussing the second aspect, namely, personal-impersonal, I shall refer to a similar description given by a great mystic poetess, Mahādeviakka.

In the song, *kṛṣṇamūrti kaṇṇamunde nintiruttade*, he has described God in His personal aspect. I suggested this as a possibly better reading of the song so far as spiritual experiences are concerned, namely *nintiruttade* (is standing), instead of *nintidantide* (as if standing). Purandaradāsa is definite about his vision of Kṛṣṇa. He has seen Kṛṣṇa. He does not say 'as if' he has seen Kṛṣṇa. There is a distinguished German philosopher, Hans Vaihingar, who has written a great philosophic book called 'The Philosophy of As If', the same philosophy of As If, which we find in Yājñavalkya. I have written an article on it in the Gaṅgā Nāth Jhā Commemoration Volume published by the Allahābād University. But we should not rest with crediting Purundaradāsa merely with the teaching of, or believing in the philosophy of, 'As If.' That is the suggestion which I make for your consideration. Whatever it is, whichever reading we might adopt, we find in this poem the personalistic description of God from head to foot. He is describing all the different parts of the

form of God. On his head, there is a crest of jewels. On his forehead, there is a mark of Kastūri. His curly hairs are giving out a fragrant smell. His eyes are looking askance as you must have seen in the picture of the Muralīdhara Kṛṣṇa; everyone who goes to Mathura sees it. Then in order that the flute might be played, the hands and mouth have also to be utilised; so in the process of flute-playing, Kṛṣṇa is not merely looking askance, but is using his mouth and hands. Then there is a necklace which hangs round his neck and which has a Kaustubha Maṇi pendant at the centre of it. His navel is looking beautiful like a lotus. His waist is shining on account of the golden belt of ornaments and jewels as well as the Pītāmbara (yellow silken garment), which has the lustre of a thousand suns. And lastly, on his feet there are the anklets and the jingling bells which make a rhytmical sound, while he is dancing. So we have here, as the old Indian tradition would have it, a full description of God. While according to tradition, the description of God is from foot to head, it is worth noting that Purandaradāsa gives here the description of God from head to foot.

Now I wish to draw your attention to another important problem, namely, the dream problem in Purandaradāsa. Remember that this dream experience is not merely personalistic, or phenomenalistic, nor is it semi-mystical, nor perfectly mystical. These will be discussed a little later; here I shall give a short account of his dream-experience. Various books have been written about dreams, and Purandaradāsa relates many of his dreams in his poems. I leave it to those who are students of the dream-world to discuss the importance of these dreams. If, for example, I were to narrate my own dreams, there would be a number of them. In the year 1910, I told some of these dreams to my spiritual teacher.

He said, 'Oh, no, do not believe in them; they are merely dreams.' Then I submitted, 'Sir, if these are mere dreams, how is it that they have actually come out true?' Then he replied, 'it does not matter. Your heart seems to be good, therefore, you have realised what you have experienced in your dreams,' and he quoted the lines from the 'Dāsabodha':

jñānī mukta hoūna gele,
tyāñce sāmarthya ugeci cāle,
kā te puṇyamārge cālile
mhaṇoniyā.

'The great saints of old have been liberated. Their power spreads around simply because they have led a life of merit.' Now I also think that we should not trust in these dreams too much. Sometimes you know there are peculiar dreams. Purandaradāsa says that God came to him and asked him to sing a song. Purandaradāsa began to sing the song, and God completed it. God asked him for a plate of 'dose'; but he could not give it to him because he said it was already tasted by him. God said, 'it does not matter.' This experience is like the one described by the great poet-saint of Mahārāṣṭra, Tukārāma, in one of his Abhaṅgas. Tukārāma's first spiritual experience was that of a dream in which his spiritual teacher appeared, and 'asked for half a pound of ghee for meals,' *bhojanā māgati tūpa pāvasera.* I myself was greatly influenced by this dream-experience of Tukārāma in the year 1909. With all my study of philosophy and after having gone further than this, I think that these dream-experiences are nowhere in comparison with actual mystical experience.

I shall now narrate one dream-experience of Purandara-

dāsa from his song, *kaṇḍe nā kanasinali Govindana*, 'I saw Govinda in a dream.' Here in this song he follows the other method and describes God not from head to foot but from foot to head. In addition to the characteristics mentioned above in his personalistic description of God, he has discussed three or four points in this song. In the first place, he says that 'Kṛṣṇa is dancing with joy on the hood of the cobra,' *kāḷiṅgana heḍeyaneri.....ānandadi kuṇiva*. So Kāḷiṅga (Kāliyā) is mentioned here. Secondly, Kṛṣṇa is described as having four arms (caturbhuja) with Śaṅkha, Cakra, Gadā and Padma in each hand respectively; thirdly, he mentions Tuṅgabhadrā, the river at Vijayanagar, where Purandaradāsa lived for a long time. This is interesting. All these references are given in Purandaradāsa's dream-experience of God, when he tells us that he saw God in a dream. They are only secondary; they are not essential. There is one point, however, to which I shall draw your attention. Any dream in which a God-realiser 'appears' to the dreamer, must come out true. You may very well test the validity and reality of such a dream-experience; if he appears in your dream and your aspiration is not fulfilled, he is not a God-realiser at all ! The saint is Reality itself, as he is one with God. So the saint being one with God, his appearance in a dream is the same as God's appearance. This furnishes a good and reliable test.

I shall now go on to the song of Purandaradāsa, namely, *kūsanu kaṇḍīrā*, where he speaks of having visualised God 'in the form of a child.' It is a very famous song which I need not explain in detail. But there are certain points in it which I want to bring to your notice. It is an actual experience about which Purandaradāsa is speaking. Purandaradāsa sees God in the form of a child. Tukārāma has seen

God likewise. Tukārāma tells us, *tū kṛpāḷu māuli āḷī bāla veṣe javaḷi*....' Thou, my God, who art like a loving mother to us,.....comest near me in the form of a child ...' There was a lady-saint called Śivaliṅgavvā, my own spiritual sister, who was in Jath. She has composed a very fine song, viz., *magā huṭṭidavvā enagobbā*, 'a son was born unto me.' She also had seen God in the form of a child. So this experience of God as a child is real. It is not fantastic; it is not phenomenal; it is not dream-experience: It is real though it is not the perfection of mystical experience. In the first place, the child as described in the song, *kūsanu kaṇḍīrā*, has a thousand names, and it shines with the light of a thousand suns. Then, 'it is full of illumination and bliss,' *sūsuva sukhamaya jñānada kūsu*. It appears to those who are in search of illumination, and to those who are poor in spirit, in the Biblical sense. God appears to those who surrender themselves to him. Those, who are having spiritual intuition and those who are poor in spirit, have the vision of God. *Bekāda bhaktaroḷu*, those devotees who desire and deserve. This shows that God selects his devotees. But Purandaradāsa tells us further that the real nature of the child, and its greatness cannot be known by anybody. They are only known to itself, *tāne balludu tanna mahimeya kūsu*. The reason is, Purandaradāsa tells us, that it is both with form and without form, *ākāraviddu nirākāra kūsu*. It is a wonderful expression. The child has got a form, and yet it is formless. What is meant by this combination of form and formlessness ? It is a very difficult problem which you might try to solve in your own way. I have my own solution, which I need not place before you just here. It must be remembered that Purandaradāsa is not telling us an untruth. He had the vision of God, both with form and without form. Such is the

description of his vision of the little Child-God.

Closely similar to this description of personal and impersonal aspects of God is the description of God by Mahādevi Akka. Here is also a very fine Vacana, *hoḷeva keñjeḍegaḷu* 'having shining jets of matted reddish hair.' Mahādevi Akka is describing God first as having matted hair, because it is Śiva; not that curly-haired Kṛṣṇa, but tawny matted-haired Śiva. As we have seen before, the god has a smiling face. Further, he also fills the fourteen worlds with his light. So far it is all right. There are, however, certain assertions which she makes. In the first place, she says, 'after having seen this form of God, my hunger vanished.' Tukārāma tells us that his hunger did not vanish. And yet both expressions mean the same thing. Vanishment of hunger and non-vanishment are ultimately the same. One is satisfied with the experience, and the other is not. This apparent difference matters little. Tukārāma, for example, has said, *ḍoḷyāñci bhūka na jāye mājhyā*, 'the hunger of my eyes is not satisfied,' and Mahādevi Akka says, *kaṅgaḷa bara hiṅgitindu*, 'the famine of my eyes has vanished today.' But now one further assertion which she makes is most wonderful. It is not possible even for great mystics and philosophers to make it easily. There are three points in it. In the first place, she tells us that she is living on the contemplation of the supreme bliss which her teacher is enjoying by merging himself with and playing with that Primeval Power, which pervades the whole world. That is her assertion. The three points in this assertion are: (i) there is the ultimate primeval power which fills the whole world, (ii) there is the spiritual Guru who 'not merely enjoys unison with it, but also plays with it,' *berasi oḍanāḍuva*, and (iii) Mahādevi Akka as a very devout disciple says that she is living on the contemplation of the bliss which her master

experiences by his playful unison with God. This is a remarkable statement. It speaks of a disciple, a Guru and God, all three in one. God's power has filled the whole world; a real spiritual teacher is he who enjoys bliss by playing with that power, which is a very difficult thing; and a real spiritual disciple is he who is satisfied with contemplating on that enjoyment. Satisfaction even at the second stage, namely, personal-impersonal, is thus, according to Mahādevi Akka, itself the crown of spiritual endeavour.

Let me now proceed to deal with the impersonalistic aspect of God as described by Purandaradāsa himself in his famous song, *brahmānandada sabheyoḷogalli.* There are impersonal characteristics of God which Purandaradāsa gives here. Those who have studied the Upaniṣads will call to mind many such utterances scattered in the Upaniṣadic literature viz., *aśabdamasparśamarūpamavyayaṁ.* 'That which has no sound, no touch, no form, and that which is beyond decay.' We shall come to this point towards the end of this chapter when we will be discussing Kūḍalūreśa. Meanwhile, one important point, which Purandaradāsa makes, is that God is already present in an assembly of saints, who are enjoying a state of divine bliss. 'Wherever two or three are gathered in my name,' says the Bible, 'I am there.' We have got a similar utterance in the Bhāgavata, *madbhaktā yatra gāyanti tatra tiṣṭhāmi nārada,* 'Oh Nārada, I am present wherever my devotees sing my praise.' We find a similar utterance in Purandaradāsa, wherever there is an assemby of saints enjoying divine bliss, God is there. To such an assembly, Purandaradāsa is referring in his song. Secondly, he is giving expression to the descriptions of God or Brahman as found in the Upaniṣads. God or Brahman neither appears nor disappears; it has neither any beginning nor any end. It

cannot be caught hold of, says Purandaradāsa, in the manner of Rāmadāsa, who also says, *dharū jātā dharatā naye*, 'God escapes and slips through our fingers, when we try to catch Him.' There are many persons who pride themselves upon their intellectual knowledge. But they cannot hope to know God. God is not within the purview of mere knowledge. Also people pride themselves upon being great in this world; but they are nothing before the greatness of God. God has far more knowledge than all the knowers have, and is far greater than those who claim to be great. Finally, Purandaradāsa makes a very important statement. This God, about whom Purandaradāsa is speaking, is known only to Purandara Viṭṭhala. Nobody else can know him, *ballida namma purandara viṭṭhalagallade tiḷiyadu*. This has got two meanings; either he refers to the saint himself, 'I am there to know God,' or he refers to God Himself,'who knows himself.' Except Purandara Viṭṭhala (either the saint or the God Purandara Viṭṭhala himself), nobody can know him. It is no wonder if God knows Himself. But it is really wonderful, when a saint knows God. So probably Purandaradāsa without being egoistic is playing upon the word Purandara Viṭṭhala by suggesting that not merely God knows Himself, but that he, as a saint, knows Him also.

I now proceed to a famous impersonalistic utterance or Vacana of Mahādevi Akka about God, *ayyā pātāḷavittitta śrīpāda*..... 'God, Thy feet go deeper than the deepest regions.' We speak of the nethermost world; but what is it? She answers, God's feet extend to a still lower region. He penetrates and goes beneath the nethermost world. We talk of the highest heaven or the empyrean; but the crest on God's head transcends it. We talk about the ten directions which envelope the universe, but God spreads His hands and feet

beyond them. So omnipresent is God! There is not a nook or a cranny of the universe which is not filled with God. This is the substance of the utterance of Mahādevi Akka. Finally, God is not merely a macracosm, as we may put it, but also a microcosm. 'You, Oh God, who have filled this whole universe, have come and settled upon the palm of my hand, assuming a subtle form, *culukādirayya.*' You have become a small thing, a subtle thing; *aṇoraṇīyān mahato mahīyān,* says an Upaniṣad: smaller than the smallest and bigger than the biggest. A similar utterance by Tukārāma also is found:

khālatā saptahī pātāḷa,
varatā svargāhūna ḍhisāḷā,
hoī maja taisā sā nā sukumāra,
hṛṣīkeśa.

'You are deeper than the seven nether worlds and higher than the highest heavens, Oh God. But, Oh Hṛṣīkeśa, be like one whom I can comprehend, be a pretty and tender child.' God appears to me as a small thing, a subtle form, a microcosm, says Tukārāma. A similar idea has been very well expressed by Allamaprabhu, who tells us that the subtle form of God resolves itself into the transcendent. He, the seer, even though a small being, becomes transcendent likewise. So we see how the utterances of great saints are alike.

I shall now take up two very good songs of Kūḍalūreśa which bring out the impersonalistic aspect of God. The first poem is, *kāṇabāradantha vastu kaṇḍeno,* 'I saw the thing which is unseeable' and the second is, *noḍirī brahmanāṭava,* 'behold the sport of Brahman.' There are some points in the first song which I am transferring to the second, because together they would make a total presentation. I am interested in Kūḍalūreśa, because many of his songs were sung in the

tradition of Nimbargi to which I belong. These are very famous songs. They have entered into our thought-system since our childhood.

The first point which Kūḍalūreśa makes is that, 'it is impossible to express the joy of formless experience; the beatific joy is inexpressible by words of mouth,' *kaṇḍa sukhava keḷidare heḷalikke bāradayyā*. Secondly, the way in which he has reached this state is itself inexpressible. 'He has neither counted any beads, nor performed any penance, nor subjected himself to any travail,' *japavillā tapavillā nitya nemagaḷillā*; and still God has favoured him with His experience. 'I have got more experience,' he tells us, 'but to whom is it known? It is known only to three beings: my God, my spiritual teacher, and myself.' So he throws the responsibility upon the Guru for knowing the spiritual experience of his disciples; that is what Kūḍalūreśa tells us. Then a very fine utterance which he makes is, *muṭṭikoṭṭā gururāyā*, 'the Guru touched God, took him up and handed him over to me,' a combination of two seeming impossibilities. God is not an article like other articles, which could be caught and handed over. Rāmadāsa tells us in this connection as we have seen already that you cannot catch hold of God, nor can you throw him away. Kūḍalūreśa has told us that his spiritual teacher has been gracious enough both to catch and to hand God over to him. These two are seemingly impossible actions. You cannot touch the form of God, and even if you have touched it, you cannot hand it over to somebody; and yet Kūḍalūreśa tells us that his teacher has been pleased to do both, *muṭṭikoṭṭā gururāyā*. You know that the great terminology in mystical experience is Darśana, Sparśana and Saṁbhāṣaṇa, to see God, to touch Him, and to Have conversation with Him.' These are regarded as the

three final stages of a man's experience of God. Here, of course, in *muṭṭikoṭṭā gururāyā*, sparśana (touching) is alluded to. What the above expressions imply, we shall not discuss at present. So, great was his spiritual teacher, says Kūḍalūreśa, that by his grace Kūḍalūreśa became one with that 'great lustre which fills the illimitable space,' *baṭṭa bayalu prabheyāda*. In this way, Kūḍalūreśa is describing his own absolutistic experience.

I shall conclude this chapter with a discussion of Kūḍalūreśa's poem *noḍirī brahmanāṭava*. This song conveys the same idea as the previous one, but it takes us a little further. If you want to unravel the mystery of being, you have to go beyond the limitations of your experience of this world. The first point that Kūḍalūreśa makes is that 'in order to have an experience of that kind, you must first serve your spiritual teacher,' *noḍabekādare māḍi guruvina sevā*. I leave it to you to consider whether this is right or wrong; but that is what he tells us. Secondly, let me refer to his three utterances, which are absolutely Upaniṣadic. I do not think that Kūḍalūreśa had read the Upaniṣads; but his utterances seem to be translations of Upaniṣadic passages, which I shall quote just now. In the first place, he tells us that this Brahman 'sees without eyes, hears without ears, and eats without a mouth,' *paśyatyacakṣuḥ sa śṛṇoti akarṇaḥ*, says the Upaniṣad. Secondly, 'God walks without feet and touches without hands.' This also is in the Upaniṣadic style, *apāṇipādo javano gṛhītā*. This utterance is also paralleled by the poem of Tulasīdāsa, *binu paga calai, sunai binu kānā*, 'God walks without feet, and hears without ears.' I have discussed this in my book on Hindi mysticism. Also I might give you here a remarkable similitude from Taoism. In Taoism, a Chinese religion which is a counterpart of Confucianism, we find the follow-

ing utterance which reads almost like a translation of what Kūḍalūreśa says: 'God is both invisible and intangible, no doubt; He is invisible and intangible, yet there are forms in Him. He is invisible and intangible; yet there is substance in Him. He is invisible and intangible; yet there is faith in Him.' Tao thus speaks about God as invisible and intangible; but in spite of that things do crop up in forms, substance, essence and faith. Such is likewise the idea which Kūḍalūreśa is giving vent to. The third point is that Kūḍalūreśa tells us that God is neither male nor female: *na strī na pumān*, 'neither male nor female,' says an Upaniṣad. These are the real experiences of Kūḍalūreśa, and not mere imaginative statements. Then after this he tells us as before, 'this God is shining with a great lustre in the space-less space.' There is a space beyond our space, *bayalige bayalu*, and that which transcends this space is *nirbayalu*. 'So God fills the whole of existence, and the whole of non-existence.' Finally, we come to another famous statement by Kūḍalūreśa. He says there are six stages of the experience of God. 'On the bottomless earth,' *neleyillada bhūmiya mele*, 'a tree sprang up which had no leaves on it,' *eleyillada giḍa huṭṭi*, and 'a big ripe fruit like the full moon appeared on it,' *doḍḍadondu haṇṇāyitu*. Kūḍalūreśa took it over himself. Look at the expression, 'over himself,' neither on the head nor on his shoulders because he had neither any head nor any shoulders. He took it over himself. Then he went and sold it for no price whatsoever, *taleyillade poddu beleyillade māri*, 'He bore it without a head and sold it for no-price.' This means two things; either as is wont with the spiritual teacher, he gave it free to his disciple, or that the thing itself was priceless, invaluable (*bele illade*). In both ways, the donation which the spiritual teacher made was priceless. And finally, by doing

this, *bādhe takkoṇḍā*, 'he took over to himself all our three kinds of calamities,' tāpatrayas, namely, ādhidaivika, ādhibhautika, ādhyātmika, and all kinds of Bādhās, and particularly the moral Bādhā. Christ is reputed to have died for the sins of the world. In fact the word 'redemption' itself indicates that Christ died for redeeming the sins of humanity. I have heard stories of saints who have died for the sins of their disciples. Kūdalūreśa's teacher sacrificed himself for the sins of the world, took over on himself all the calamities and all the moral evils of the world, even like Buddha. My own college teacher, Prof. K. B. Pāṭhak of the Deccan College, Poona, told us in the year 1903, what Buddha said: 'I am not quarrelling with the existence of sins in the world. There they are. Let all the sins and calamities fall on me, provided the whole world is relieved of them.'

CHAPTER XII

NAME OF GOD — PART I

In this chapter is discussed fully the importance of the name of God in spiritual life. There are in all six songs from various saints taken for consideration, and the ideas expressed therein, are arranged in a developmental order so far as the methodology of meditation by means of the name of God is concerned. In the first song by Śarīfsāheb, God's name is identified with Reality. He tells us that one realises the sweet music, issuing from the very depths of one's heart, when one meditates on the name of God with equanimity and devotion. The next song by the sage of Nīralkeri, known as Pañcākṣari, states that all external means of counting beads, practising penance, fasting and torturing the body, are of no avail in the process of the realisation of God. It is easily possible by repeating His name with every breath, and at all times, and secretly in one's own heart. In the next songs are explained the metaphysical and mystical significance of the constituent letters of the five-syllabled and six-syllabled Mantras, as also the significance of the names of the saints, Allamaprabhu and Basava. In the second song by Śarīfsāheb that follows, it is stated that material and spiritual progress, sinlessness and highest realisation would be attained by uttering one, two, three, four and five-syllabled names of Śiva. Mahaliṅgaraṅga stresses in the next song that one should utter the name of God in the most distressing, as also in the most delightful conditions of life. In the last song of this chapter, the aspirant is advised to visualise with joy his own Self in the company of the saints.

In Śarīfsāheb's song, *ide brahmajñāna*, 'this is the real knowledge of Brahma,' the meditation on the name of God is identified with Reality. The knowledge of Brahman, 'Brahmajñāna,' is defined from three different points of view, namely, of Vedānta, of mystic experience of vision and audition, and of devotion.

(*a*) The Vedāntic definition combines bliss and illumination (bodha). Here the problem arises, is God bliss, or is He blissful ? Are we to interpret the absolute as a substantival or adjectival principle ? The Sūtra, *ānandamayobhyāsāt*, of Bādarāyaṇa has been interpreted by the later commentators differently, and the controversy between the intellectualistic and intuitionistic Vedāntins is well-known in the history of the interpretation of this Sūtra. Incidentally, however, we may note that Ānandamaya is interpreted by Śaṅkarācārya in the sense of 'excess' or 'saturity' of bliss (prācuryārthe), while it is explained by Rāmānuja in the sense of blissful (guṇārthe). A third school of thought would combine both the adjectival and substantival views about the ultimate nature of the Absolute.

(*b*) As regards the mystical interpretation of the knowledge of Brahman, the author of the poem rightly maintains that it can be had only if one meditates on the feet of his master (Guru), gets the vision of his illuminating feet, from which issue the ambrosial rays that fill the heart, *nija hṛdaya kamaladoḷu sudhākiraṇa gurupādava kāṇalu.* The mystic, says the song, must be able to see inside himself in his heart the feet of the Lord (Guru). There are three different meanings that may be assigned to the word *nidānadali* in the song. The first is the mental equipoise, which is necessary for the realisation of the God-head; the second is the continuous effort which is needed for this realisation; the third

the consummation of the efforts of the aspirant. That a man should be able to see the feet of the Lord inside his heart is possible only as the culmination of his spiritual endeavours. It is possible only for the most advanced mystics to have the vision of both the feet of God or Guru evenly placed, presented to them. Hence this experience is greatly valued by saints like Tukārāma, who speaks of, *sama caraṇa vitevari*. 'One should cherish them in one's heart, and beg of them whatever one craves after in this world.' Saint Ekanātha, however, speaks of God being lame in one leg. Any way, this is a rare and very valuable mystical experience that a seeker is blessed with, at a very advanced stage of his mystical life.

(*c*) Śarīfsāheb makes another very important point in this song, which is new and original. He gives his experience of spiritual music, instead of the unstruck spiritual sound, so common in mystical literature. He speaks of the four kinds of mystics—bhogi, yogi, rogi and rāgi. In the Bijāpur district it is customary to speak of five types of mystics, tyāgi being sometimes added to the four already mentioned. Yogi is one who has a sort of physiological or yogic method for the purpose of self-realisation, and Mahipati of Kākhaṇḍki was regarded as a Yogi. Rogi is one who is concerned with Rogas; he is a mystic who removes the physical and mental diseases of humanity. Rukmāṅgada or Rukminīpaṇḍita, the physician saint of Bijāpur, was known as a Rogi, and though himself a paralytic all his life, he cured all mental and physical diseases of his disciples. Bhogi is a mystic, who pursues God in the midst of the pleasures of worldly existence. Kṛṣṇadvaipāyana of Agarkheḍa was a Bhogi of this type. Tyāgi is a mystic, who attains to the highest by self-abnegation, renouncing all worldly pleasures. Jakkappa of Bijapur was known as a great ascetic saint, Tyāgi. It is very difficult to find the fifth type of

mystic, Rāgi, whom Śarifsāheb mentions in his song. It is quite possible to combine music with mysticism. Such a type is called Rāgi. The word Rāgi is derived from Rāga which means love, *anurāga, anurakti.* Rāgi is full of love, and divine music springs in the heart of one who is a Rāgi. But this great Mohamedan saint, Śarifsāheb, says, 'it is as difficult to understand "Nijarāga" as to practise it.' It is not the music that is set to the lyre, or to any other musical instrument, or sung according to one's own whim. Nijarāga is the tune, which issues from the depths of the spirit within us. *Yogi āgi, saṁbhogavanaḷidu, rogavaḷidu nijarāgava nuḍiyalu,* 'having attained Yoga by renouncing the worldly pleasures completely, and having conquered all diseases of the body and mind, he hears the real divine music' that proceeds naturally from the very depth of his soul. It must spring from the innermost recesses of our own being, and spontaneously. In this state one is free from all worldly pleasures and free from all physical and mental diseases, and feels as if he is possessed by God, and the music springs at the command of God. It is unique in character and differs from all the other kinds of music.

A similar idea has been expressed by saint Basava in his Vacana, *tāḷa māna sarisavanariye.* 'I do not know the beats of time, the rhythm and the equalities of time. I do not know the method of singing. I do not know the denouement or rhythmic bearings of singing. I do not know the quantum of Mātrā in a song. I do not know who the immortals and gods are, and who the attendants that sing to them are, such as Nārada, Tuṁbara and others. Oh, Lord of Kūḍalasaṅgama, I sing at my sweet will, and yet in an imperishable way to Thy glory.'

The other point Śarifsāheb makes in the song under

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consideration is *hesaru pogaḷi*. Another reading of the clause is, 'hesaru bogaḷi.' This is a better expression. For it is not difficult to praise God; but it is very difficult to bark out his name. There is a famous Abhaṅga of Tukārāma, *ananta yugāchā devhārā*...., where he speaks of himself as the dog of God. When we bark out the name reflexly, automatically, unconciously we might rightly be called the dogs of God. We do not know fully and authentically about Śarīfasāheb and about his own spiritual experiences. But we know definitely that he identifies the name of God with the realisation of Brahman, which is full of eternal bliss and knowledge (illumination).

We may now proceed to the second song, *oṁ namaḥ Siva enniro*, 'say, we bow to God Śiva,' by the sage of Nīralakeri, a place near Raichūr. He was known as Pañcākṣari, as different from Ṣadakṣari, who is mentioned elsewhere. He seems to be a Jaṅgama, or a priest of Liṅgāyat community. He begins his song with *Oṁ*. He insists upon the methodology of meditation by means of the name—especially, of God Śiva. Utter the name of Śiva, he says, with joy, grace, and dignity: *oṁ namaḥ śiva enniro, oyyāradi;* 'utter it as was done by Purandaradāsa and others musically, with the jingling of bells and with Viṇā.' Gods and men have been from very ancient times liberated by the mere utterance of the name of God. There is no need of the counting of beads, or the performance of severe penance, like standing on one's head, or on one leg and a half, or observing fasts and torturing the body in any way. For, all these methods are Tāmasic in their nature, and suffer from externalism, *japa tapa vratavyātake tāmasaveṁba*. One should not identify himself with his body, which is to perish one day. One should meditate on the name of God, think of the Lord, secretly, devoutly and silently, within the

inner-most recesses of one's own heart, and without any consideration of time, unmindful of day or night. The saint of Niralakeri exhorts us not to follow any vain and fraudulent pursuits. 'We should refrain from illusions, beware of the dangers at every step in our life, and think of God continuously.' The poet is particularly fond of the five-syllabled name of God, namely *Oṁ namaḥ Śiva* For he thinks that, 'this holy name is the home or source of a thousand other names of God, i.e., equal to them in efficacy; it is pre-eminent, graceful and beautiful.' He advises us to repeat the name of God at every step and with every breath, secretly and with a sense of pride, there being no need of resorting to any other means for the realisation of God.

It is customary to interpret every letter of the name (Mantra), which is communicated by the Master, intellectually, morally and spiritually. This is seen even in ancient Sanskrit literature, and that tradition has been followed to this day. On all occasions of honouring a great personality in any sphere of life, Sanskrit verses are written in his honour with the letters of his name forming the initial letter of the first word of every line of the verse in a serial order. The whole content of thought and emotions of the whole verse is expressed accordingly in a particular mould. In our opinion, the spiritual purpose of the interpreters of the five-syllabled Mantras, used by the poet of the mystical song under consideration, seems only to enable an aspirant to concentrate his mind on matters essentially spiritual, and divert it from all sorts of ideas, concerning mundane matters. Similar is the purpose of Śri Śaṅkarācārya's Ṣaḍakṣara Stotra and of the interpreters of the names, 'Allamaprabhu' and 'Basava.' Inattention means attention to objects irrelevant to the purpose, which one wants to achieve at the moment; and the

only concrete and effective way to concentrate the mind on anything good is to fix it on something more interesting and important, so that it may automatically be drawn away from all worldly thoughts, feelings and desires. This seems to be the main point in the song, *āru akṣara bheda*, which would be explained presently, as also other poems that would be compared with it.

The author of the present song, *āru akṣara bheda hari kēḷalu bandā*, 'God came to listen to the explanation of the six different letters of the six-syllabled Mantras,' may be a resident of Babalādi, in Biḷagi Peṭha, and a disciple of Siddharāmeśvara. Siddharāmeśvara 'brought this mantra,' highest in value, fulfilling all wishes, and offering all boons that the aspirant desires. It may be that he might have been a disciple of Ṣaḍakṣari; because he tells us that Ṣaḍakṣari brought a new mantra from heavens. He also states that the entire galaxy of saints, such as Marulasiddha, Kāḍasiddha, Ṣaṇmukha along with probably his own teacher, Siddharāmeśvara, lived at his own place, namely, Babalādi, of course in spirit, though not in body. Muni Ṣaḍakṣari, the author of this poem, is supposed to be a contemporary of Nijaguṇaśivayogi, but he appears to be older, as he has praised Basaveśvara. Nijaguṇaśivayogi was more of a philosophic temperament, while Muppina Ṣaḍakṣari was more of a devotional and mystic temperament; for he insists upon the great importance of the company of the saints in spiritual life. 'I would like to lead the humblest life in the service of the saints,' he says, 'by eating what is left behind after their meals, chewing the residue of the beetle-leaves and nuts, thrown out by them': *avarugida tāmbūlava savidu nānu avara kiḷadali irpudavanu.* It is also likely that there may be identity between Siddharāma, referred to in the second line

of the poem, and Ṣaḍakṣari Muni in the last stanza of the poem.

The poet-saint now proceeds to explain every letter of the six-syllabled Mantra, *Oṁ-na-maḥ-śi-vā-ya.* He tells us that God Hari himself has come to hear the meanings of the six letters of the Mantra. 'Hear ye, therefore, Oh Gods and men, the meanings of these letters of the Mantra':

You would know the meaning of the letter *Oṁ* only if you have realised its source (*Oṁkārabīja*), and the Reality from which it sprang forth. The letter, *Na*, signifies *Nirahaṅkāra* (absence of egotism). The letter, *Maḥ*, stands for *Marma*, the secret of the fourteen worlds. The letter, *Śi*, signifies *Ākāśa*, and *Ākāra*, the main forms seen therein. The next letter, *Vā*, means *Vāyu* (air), and other elements such as fire, earth and water. So the letters *Śi* and *Vā* together stand for all the five elements, of which all things in the world are constituted. The letter, *Ya*, signifies, *yàrige nilukilla*, which means that nobody has been able to know God's real nature (*ballaṇṇa*), or that He alone knows Himself. In a similar strain the Saint of Umadi used to explain the five-syllabled Mantra.

This interpretation of the different letters of the six-syllabled Mantra, *oṁ-na-maḥ-śi-vā-ya* compares well with that of the same Mantra attributed to the great philosopher, Śrī Śaṅkarācārya: 'The letter *Oṁ* means what fulfils the desires and liberates man, and is, therefore, always meditated upon by the *Yogis*. The *Na* stands for *namanti*, what is bowed to with respect by sages, nymphs and gods. *Ma* signifies Mahādeva (Great God), Mahādhyāni (great meditator), and Mahāśakti (great power). Śiva means what is *śānta* (peace), and Śiva (good). *Vā* signifies *Vāhana* (the great bull, on which God Śiva rides), *Vāsuki* (the serpent that

adorns God Śiva, and that supports the earth). *Ya*, stands for the Omni-present God.'

Allamaprabhu had for his parents, *Sujñāni* (right knowledge) as his mother, and *Nirahaṅkāra* (absence of egotism) as his father. This has led a pleader, Kapaṭraḷa Kṛṣṇācārya, to formulate his doctrine that the story of Allamaprabhu is merely a myth, and that it has to be interpreted allegorically. The names *Sujñāni* and *Nirahaṅkāra* have of course an allegorical meaning. Moreover, the name Allamaprabhu is also otherwise allegorically interpreted as, *alla, alla, annuva mahā prabhu* — Allamaprabhu, the great Lord or Saint, who described the absolute in negative terms. Cāmarasa, the author of Prabhuliṅgaliīle, said about Allamaprabhu that his parents looked upon him when he was born, with wonder and love, as a unique entity, both with and without qualities. Cāmarasa was a great Liṅgāyat biographer of Allamaprabhu.

A similar mystical interpretation is given of the name of the same great saint, Allamaprabhu, and we are asked to meditate on every letter of the name. For we are told that meditation on '*A*', will lead to *Aiśvarya*, glory and prosperity. The meditation on '*La*' will lead the devotee to the highest world in the heavens. The letter '*La*' in Allamaprabhu has to be interpreted as *Lakulīśa* or *Nakulīśa*, a God with a club in his hand. The word 'Lakulīśa' or 'Nakulīśa' has been referred to in an inscription near Jaipur 971 A.D. (See article by Mahadevan in the 'Age of Imperial Unity', p. 454). Then the letter 'Ma' stands for crossing the Māyābdhi or ocean of illusion. To continue the allegorical interpretation of the name Allamaprabhu, meditation on *Pra*, we are told will lead one to the vision of light, burning up all bad qualities and reducing them to ashes. Meditation on the letter '*Bhu*'

will lead to the vision of *Bhūteśa*, Lord of all beings. The mind should thus be concentrated on the name of 'Allamaprabhu' with all faith and cheerfulness.

In a similar way the name 'Basava' has been interpreted from the mystical view-point as a combination of *Nāda* (sound), *Bindu* (monad or spiriton), *Kalā* (light); from the Vedāntic point of view, as a combination of *Sat*, *Cit*, *Ānanda* (existence, consciousness and bliss); and from the Śaivite point of view as a combination of Guru (spiritual teacher), Liṅga (spiritual form) and Jaṅgama (the world-pedestrian).

The song, *śrī guru mantrava*, of Śiśunāl of Shiggāvi (Dharwar district), emphasises the importance of repeating the holy name of God, or Mantra, as communicated by the spiritual master, with love and devotion; and in this respect he further develops the metaphysical and mystical significance of the different names of one God, Śiva, with different syllables, and in different combinations. If one constantly meditates, he says, on the one-syllabled name, namely, *Oṁ*, the indelible Mantra, in its aspect as '*Taijas*', as described in the Muṇḍakopaniṣad, one would in the process of his meditation visualise this immortal Mantra in a flood of light, and all material and spiritual happiness would accrue to him. The two-syllabled Mantra, with a nasal in the middle, is either *Sāṁba*, *Haṁsa* or *Śaṁbho*. But the first is preferable, as it indicates God Śiva. Take a firm hold, says the poet, of the two-syllabled Mantra, which has got an '*anusvāra*' between the two syllables, either *Sā* or *Śa*, and *Ba* or *Bho*, and let it flow continuously during your concentration on the *Ātman*. If you meditate on the three-syllabled Mantra, namely Śaṅkara, all your sins will disappear, and as the name implies, it would bring you all-round auspiciousness in your life. Why do you bother, asks the poet, about this or that Mantra?

Repeat only the four-syllabled Mantra, Sadāśiva or Nārāyaṇa, according to your Guru being either a Śaiva or Vaiṣṇava. If you do this, all your spiritual aspirations will be fulfilled. If you meditate upon the five-syllabled Mantra of the Deity, says Śiśunāḷadhīśa, then Reality will be within your grasp. You will be absolutely certain about the ultimate Reality you have to reach. It is a sort of Epicurean Catelepsia, and the saint of Umadi expressed it in his emphatic words, *houndu houndu āgi hogutada*, conviction will be borne in upon you.

The author of the song, *mātu mātige śaṅkara*, 'repeat the name of God, Śaṅkara, at every word, you utter', is Mahaliṅgaraṅga. The peom deals with the method of contemplation which enables us to get rid of our miserable existence. The only way to do so is, as advocated by the great saints of the East and the West, meditation on God's name. What the name should be, how it should be imparted by the teacher, what are its specifications, what are its results, and so on, these are problems with which we will not deal here. Suffice it to say that Mahaliṅgaraṅga, the author of this poem, directs us to devote ourselves to the contemplation of God's name in every condition of our existence, joyful or miserable. 'Why don't you utter the of name of God,' asks the poet, 'under all physical, mental and accidental circumstances?' God's name destroys the three kinds of miseries, and sins are burnt away like camphor by fire. One should repeat the name while eating and drinking, while sleeping and while awake. In fact, at all times we should continuously concentrate our thoughts on the name of God. Jagannāthadāsa would like us to remember God, even while moving on an elephant or sitting in a palanquin; or while belching and yawning. Mahaliṅgaraṅga exhorts us to do so even when one suffers from asthma and from difficulty of breathing. 'Even while you are talking

lovingly with your wife, you should contemplate on the name of God.' You should not leave a single moment unutilised, lest it be void of God's presence. There are difficult situations in man's life, when his only resort would be the name of God. 'While you are climbing a hill, and are likely to slip while planting your foot thereon', *beṭṭavaneruvāga, kālūridalli thaṭṭane biḻuvāga,* you should think of God. *Maḷegāḷisiḍilina ārbhaṭadalli manave,* when there is a flash of lightning, or a fall of the thunderbolt, i.e., when a fierce thunderbolt strikes you, even then oh mind, think of God. When you are overtaken by a disease, or when robbers encircle you, or tigers attack you and tear your body to pieces, and in all other conceivable difficulties, the only course should be to utter, *guruve guruve kalpataruve pāliso endu,* 'O merciful Guru, Thou art a wish-fulfilling tree; give me thy protection in all calamities!'

This particular poem is connected with two incidents in my life, which I must mention. I heared this poem recited first about fifteen years ago in the house of Śrī Nimbargi Mahārāja, the teacher of my teacher. At that time a thunderbolt hit the house, and a wall crumbled. And last year at Nimbāḷ, where I live, a thunderbolt did descend, and licking up a part of the top-wall, passed through the hall and the rooms; but by God's grace none was hurt. Is it not a significant coincidence that the man, who sang this poem at Nimbāḷ on that day, was also the same person, who had recited it years ago at Nimbargi?

The song, *ninna nijava nì noḍo,* 'realise thy self,' is written by the sage of Niralakeri. He exhorts us to realise our real self, without entertaining any doubt about its spiritual nature. You become one with Reality, after having gone beyond the consciousness of your body, and after having reached the

state of ecstasy or bliss, and after having transcended once for all the fear of birth and death. The poet tells us, 'you have delivered yourself over to self-obliviscence, after having been born over and over again. Therefore, play in the company of the saints, by tipping a plumage in your turban, or a feather in your cap, as a Hindī writer puts it, being proud of the discipleship of the great saints, *dhara pagaḍīmeṅ phūla.*' The term *garigaṭṭi* may also mean spreading one's plumage like a peacock in great joy, or becoming conscious of the joy of upspringing of the new feathers, as in the case of a young bird. The poet further exhorts us to utter the five-syllabled name of God, received from the great sage of Nīralakeri. And after having secured the grace of the Lord, one should enter into union with him. In this way only will the worldly existence be transcended.

CHAPTER XIII

NAME OF GOD — PART II

In the present chapter we shall discuss a few more points about the name of God. We shall begin with the poem by Purandaradāsa, *harināārāyaṇa gurunārāyaṇa harināārāyaṇa enu manave*, 'Oh mind, repeat the name of God, *Hari Nārāyaṇa, Guru Nārāyaṇa*.' It is a great horticultural metaphor on the name of *Nārāyaṇa*, applied artistically and elaborately to spiritual life. The next two songs, *summane dorakuvadeno*, 'it is not without effort that you can taste the sweetness of the divine name of Rāma,' and *ena savi ena savi harināmā*, 'how sweet like ambrosia is the name of God, Hari!' show the great difficulty in the attainment of God's name and its indescribable sweetness, when once attained. In another song by the same author, the name of God is described as the imperishable crystal of sugar-candy, and again, in the next song, it is compared to various important medicines, which effectively destory the diseases and evils of worldly existence. The song, *nī yāko ninna haṅgyāko ninna nāmada bala vonde iddare sāko*, 'Enough, if I have the support of your name! I don't then care even for you or for anything belonging to you,' gives illustrations of devotees, such as Prahlāda, Ajāmila, Draupadi, Dhruva, Vālmīki, Gajendra and so on, who attained to God-realisation by invoking His name only. In the next two songs that follow, the name of God is declared to be the only means to destroy the fear of death, and to purify the mind by removing the three kinds of calamities that befall a man. Repetition of God's name, incessantly and in full faith, is sure to secure for the devotee the highest realisa-

tion of God. The next song, *kareyadale bandihudu harināma kāmadhenu*, 'here has come, un-invited, the wish-fulfilling cow, in the form of the great name of God,' is a sublime description of God's name. The last two songs, *dāsanendare Purandaradāsanayyā*, 'by Dāsa is meant Purandaradāsa only,' and *keḷano Hari tāḷano*, 'God Hari won't listen, and won't tolerate,' describe the necessity and value of *Smaraṇa*, *Kīrtana*, and *Gāna* in the attainment of God.

The continued metaphor from horticulture used in the song, *hari nārāyaṇa*, seems to be a popular mode of expression, wherever various stages in the development of a school of thought or of a philosophic system, or even stages of development in the spiritual life of an individual, are to be described. It is used in a famous verse by one of the later followers of Madhvācārya to explain the various stages of the development of the dualistic doctrine of Śrī Madhvācārya owing to the efforts of his prominent disciples:

vyāsena vyuptabījaḥ
śruti-bhuvi bhagavatpāda-labdhāṅkuraśrīḥ,
pratnairīṣatprabhinno
jani-jaya-muninā saṁyagudbhinna-śakhaḥ.
mauniśa-vyāsa-rājāt
udita-kisalayaḥ puṣpitoyaṁ jayīndrāt,
adya śrī rāghavendrāt
vilasati phalito madhvasiddhānta-śākhī.

The great philosopher, Vyāsa, was the father of this doctrine, and therefore, is described as its seed or origin. Madhvācārya was its sprout; Vyāsarāya its foliage; Jayatīrtha its flower, and Śrī Rāghavendra, its fully developed fruit. The same kind of description we find in the mystical songs of Tukārāma, and of Hindī saints.

In the song, *hari nārāyaṇa guru nārāyaṇa*, the great saint Purandaradāsa uses this continued horticultural metaphor most poetically to bring out the significance of the name of God. Many great devotees in ancient times meditated upon God. The oldest and the most devoted aspirant, Nārada, sowed the seed of the name of Nārāyaṇa in the soul of man on the earth. It germinated in the personality of young Dhruva. It became a sprout with the great devotee, Prahlāda. It began to shoot up and bear tender leaves through the efforts of kind-hearted Rukmāṅgada. It became a flower through the one-pointed devotion of Bhīṣma, the grand-father of the Kauravas. It bore fruit for the great devotee Draupadi. It was due to the efforts of Gajendra (king of elephants), that it reached the fully developed but semi-ripe condition. It was on account of Śuka that it became a fully ripened fruit. It fell, however, to the lot of Ajāmila to taste of its sweet juice. When God's name is there, says Purandaradāsa, to fulfil all the desires of a sincere devotee, where is the necessity of performing sacrifices and rituals, counting beads and doing hard penances? 'Remember, therefore, Oh man, the name of God with concentrated devotion.'

In the song of Purandaradāsa, namely, *summane dorakuvadeno rāmana divya nāmavu*, 'can you get easily the divine name of God Rāma,' I want to draw your attention to four important points. First, what is meant by *divya nāma?* How does it differ from the ordinary name? Tukārāma says :

rāma rāma rāma avagheci mhaṇati,
koṇhi na jāṇati ātmārāma.
rāma hā kālacā suta daśarathācā,
ananta yugācā, ātmārāma.
rāmāsi hā rāma jarī ṭhāve asatā,
tarī kā śaraṇa jātā vaśiṣṭhāsi?

'All mechanically utter the name of Rāma; but none knows the Ātmārāma (the real Rāma who is the Ātman). The historical personage, known as Rāma, was the son of Daśaratha, and is of a very recent origin; Ātmārāma however, belongs to eternity. If the historical Rāma had known this Atmārāma, why would he have approached in all submission to the sage Vasiṣtha for realisation of Ātmārāma?' Even the great Rāma had to seek the aid of his spiritual teacher before he attained to the experiential knowledge of Ātmārāma. This name is the real spiritual name, the *divya nāma*, which means divine or sublime name. It was brought by Śrī Nimbargi Mahārāja from heaven to earth. It is The Name, which is conveyed by the spiritual teacher to his disciple at the time of the latter's initiation into spiritual life. It comes directly from God, and is communicated to the disciple as 'God in posse.' It is this name which Purandaradāsa emphasises so much as being the *divya nāma*. A second point is that Purandaradāsa tells us that we have to pay a very high price for being blessed by the Name. Three things are required: First, sinlessness; *janma janmāntarada duṣkarma hōdāgallade*, 'till the sins of all births are destroyed.' We must feel and realise that we are freed from the sins of this life, and possibly of former lives. We must be devoid of sins before we attain to the celestial name of God. Now that raises a very important question. How are the two things related to each other, sinlessness and the experience of God? Unless we become sinless, we cannot attain to the form of God; and unless we attain to the vision of God, we cannot become sinless. So these things are interdependent. And the path of the seeker is like the sharp edge of a razor; the pathway to God is declared by the saints of old as most difficult to follow, *kṣurasya dhārā niśitā duratyayā durgam pathastat kavayo*

vadanti. So, sinlessness is the first condition that we have to fulfil.

Then we have to be devoid of all anxiety and worry, *cinte yella biṭṭu niścintanāgadallade,* 'until one has left off all anxiety and become entirely free from it.' What is meant by this *Niścinti?* We must rely on the power of God, and know that He does everything for our ultimate good. In fact it corresponds to what Śrī Aurobindo calls 'the virtue of surrender.' You cannot be *Niścinta,* unless you have completely surrendered yourself to God. This is the second price the aspirant has to pay for the spiritual life. The third price, which we have got to pay, is that we must partake of the spiritual juice, *Rasa,* i.e., spiritual joy: *Bhaktirasadalli tanna citta paravaśavāgi,* 'merging one's mind in the ambrosial juice of devotion.' That juice we must partake of before we can attain to the form of God. So, this is the price that a man has to pay. It has been very well said that a very great price has got to be paid for the attainment of God. The price is 'poverty' of spirit, which enables you to purchase God. Then another point, which Purandaradāsa stresses, is that it is no use uttering the name of God merely by the mouth. *Acyutana nāma baccittukoṇḍu.....* Even though Purandaradāsa uses the word 'acyuta' for the sake of alliteration with the word '*baccittu,*' you will see that he makes no distinction between any names of God. For example, in this very verse he has spoken about Rāma and Kṛṣṇa and Acyuta, as also Viṭṭhala. So, to him it is immaterial by what name we invoke God. But that name must be kept like a secret spiritual ember inside our hearts. And finally, Purandaradāsa tells us that the attainment of the spiritual name of God is co-extensive with the attainment of His Form. Now what is meant by the attainment of His

Form ? There are two things to be noted: the first is, if we interpret the reading '*tandu*' in its literal sense, it means that unless we are able to conjure up by our imagination the Form of God upon whom we are meditating, our meditation will not be of any avail. This process has no particular spiritual value. So the other and better readings suggested are *bandu* or *kaṇḍu*; for, the real thing is that you must be able by a sort of super-sensuous experience to visualise the Form of God. It is a kind of super-sensuous experience; it is seeing without eyes and hearing without ears. I need not go into details here. It is only when you are able to have such an experience inside yourself, that you are able to attain to his real form, as well as his real celestial name.

In the song, *kallusakkare koḷḷiro*, 'buy, Oh devotees, the crystallised sugar,' Purandaradāsa rightly regards the name of full-eyed Kṛṣṇa as the imperishable crystal of sugar-candy. 'Purchase this sugar-candy; for it requires no price to be paid, in howsoever large a quantity it is taken. It needs no labour for carrying it from market to market, and no fare or tax is to be paid. It is not available for money in the market of even the greatest cities. It can't be put into gunny bags, or carried in carts, or on the backs of oxen; and yet it is in great demand, and brings to the devotees large profits. It never deteriorates in its quality, nor does it putrify and produce foul smell; it is not eaten and reduced in quantity by big black ants. It is always found in the mouth and heart of the sincere devotees of God, "Purandara-Viṭṭhala".' A similar idea is expressed in a Hindī song, where God's name is compared to various sweet dainty dishes. Purandaradāsa has again in another song compared the different names of God to important Ayurvedic medicines, destroying the dangerous diseases of worldly existence, e.g., the name 'Sītāpati' is

divine 'Sindūra'; 'Vāsudeva' is 'Vāta-vidhvaṁsa,' and 'Nārāyaṇa,' 'Tāmrabhasma' and so on. Though these medicines cost little, they bring great profit to the devotees; control over one's sense is the only dietic restriction to be strictly observed in the case of these medicines, and sacrifice of one's life, the only price to be paid for these priceless medicines of God's name.

In the song, *inneke yamana bādhegaḷu*, Purandaradāsa stresses the idea that 'One who repeats the name of God incessantly has no fear of death. It is the purifier of the lowest and lowliest of men; it yields the fruit which is equal to the performance of crores of sacrifices, and is the only means of securing the highest spiritual experience in life. All the eminent devotees of ancient times stand testimony to this fact.' In the next song, *smaraṇe onde sālade*, 'is not the remembrance of God's name alone quite sufficient?,' Purandaradāsa urges that the repetition of God's name is the only adequate means to realise Him. God never minds the want of intelligence in His devotee, nor his highly sinful nature. Howsoever low be the caste or race or profession of the devotee, he should only surrender himself completely to God, and repeat incessantly, in full faith, the name of God, and he is sure to attain to the highest realisation of God.

In the song, *nī yāko ninna haṅgyāko*, saint Purandaradāsa attaches greater importance to the name of God than even to God Himself. 'Why should I care for You, Oh God!' he says, 'when Thy name is powerful enough to save the devotee from any calamity in life? When the elephant king, caught up by the crocodile, was sending up its prayer to God, was it not Thy primordial name that saved it from death? When Prahlāda was being harassed by his father in many ways, was it not the name of Narahari that protected him? When the

young lady, Draupadi, was being stripped of her clothes in the open assembly of the Kauravas and Pāṇḍavas, was it not the name of Kṛṣṇa that saved her honour? When the messengers of death were dragging the most sinful Ajāmiḷa, was it not the name of Nārāyaṇa that saved him? When Vālmīki, the sinful and barbarous dacoit was uttering 'this Marā and that Marā' (this tree and that), was it not the inverted order of his utterances, embodying the name of 'Rāma' that came to his help, and saved him? When the young child Dhruva, was entering the forest for performing penance, was it not the name of Vāsudeva that saved him? There is no parallel, nothing in the world equal to Your name, Oh, Purandara-Viṭṭhala! Your name is really greater than yourself.' Similar ideas are expressed by Tulasīdāsa in his songs, and particularly by the Saint of Niṁbargi in his famous song, 'Thy great name saves all, the power of Thy name is unfathomable,' *oṁ nāma kāyuvadu.* One very important incident in the life of the Saint of Niṁbargi may in this connection be narrated here. He had once gone to an old well for a bath, the way downwards being very difficult; after finishing his bath, he started to go up and had gone a few steps, when he found one dangerous hissing serpent descending with its hood spread out; and thus he found himself in a critical situation. He closed his eyes, and began to repeat the name of God. When he opened his eyes, he found that the serpent was gone. Thus was he protected by God's name. This inspired him to write the poem, *oṁ nāma kāyuvadu.*

The poem, *ena savi ena savi hari nāmā,* 'How sweet is the name of God,' is by Bhīmadāsa, and mentions some saints from mythological lore, as well as from Mahārāṣṭra and Karnāṭaka. 'How sweet is the name of God,' says the poet, 'the more we taste of it, the more our desire grows; our

thirst, in fact, becomes unquenchable. It is only by uttering the name of God with devotion that our thirst is quenched, and our mind is composed. Ordinary men cannot understand its essential nature, its function and its secret, inherent power (Varma). There is infinite power in the thousand names of God Viṣṇu. Vālmīki enjoyed the flavour of the name. So did Narahari, as well as Puṇḍalīka, the great devotee of God Viṭhoba of Paṇḍharpur. Among those who have partaken of the flavour of the *Ātman* may be mentioned the ancient sages like Nārada and Tuṁbara, and the modern sage Purandaradāsa. So did the sages Aṁbariṣa and Durvāsa of ancient times, as well as Vyāsarāya, the modern sage, fill themselves with the divine juice: *tuṁbi koṇḍaru tāu vyāsarāyaru.* It is only by uttering the name of Hari that one can hope to make a conquest of the three qualities. So too declare the Vedas.' This poem was very popular at the time of the Saint of Umadi. One of his devoutest disciples, Baḷappa Pitel of Saṅka, used to sing it to the accompaniment of his fiddle. In fact, the fiddle, the song and Baḷappa had become inextricably inter-locked. When the fiddle became old, and almost broken by the passage of time, it was buried by its owner in front of the Samādhi of the saint of Umadi.

In the next song of Kṛṣṇarāya, the son of saint Mahipati, *kareyadale bandihudu harināma kāmadhenu*, 'the wish-fulfilling cow, namely, the name of Hari, has come to your doors, of its own accord.' The name of God is here described as the wish-fulfilling cow. Muppina Ṣaḍaksari also rightly proclaims, 'all my efforts and practices, are of no avail, and prove fruitless, Oh God, unless and until they please you, and win your grace,' *nā māḍida phalavenu, nīnoliyadanaka, Śivane, yenu māḍi phalavenu*? There is also a very relevant and interesting episode in the life of the sage Siddhaliṅga in this connec-

tion, which deserves to be mentioned here. He lived at Yaḍur near Tumkūr in Mysore State. He used to live under-ground, and a cow used to come and drizzle down her milk on a particular spot of ground. The owner of the cow did not know what happened to the cow; because she did not give him sufficient milk. So he once followed her to see what she was doing, and when he saw that she was shedding her milk at a particular place, he dug out the place, and found the sage Siddhaliṅga there. 'You had not sought for this Kāmadhenu; the name of God, Oh man,' says the poet, 'and yet she has now come to you of her own accord. She is always ready to protect those who remember her; but you are not cognisant of this fact. *Manaveṁba karu biṭṭu, ghana bhakuti muruviṭṭu, tanuveṁba pātreyali nīnu karuṇa keccala toredu bhorgareyalu...nijānanda sirisukhava paḍeyo*, send your mind to her as calf, and place before her the nutritious fodder of your intense devotion. When out of great compassion, her udders become full and ready for automatic discharge of milk, employ your hand of remembrance, draw out the plentiful milk. (creating an onomatopoetic sound 'Bhur-Bhur'), and store it inside the vessel of your body. In that manner, will the way open out for you to attain to unlimited divine bliss and the glory of self-realisation.'

The song, *dāsanendare purandaradāsanayyā*, 'Dāsa means only Purandaradāsa,' is by Vyāsarāya, the spiritual teacher of Purandaradāsa, and 'Kṛṣṇa' is his Mudrikā. Herein the poet brings out the significance of the name of God, sung by real saints with all their heart, by contrasting it with vain-glorious praise by pseudo-saints. Vyāsarāya praises his disciple, Purandaradāsa, whole-heartedly. What higher praise can a disciple expect than such a one from his great teacher? 'By the expression servant of God, Haridāsa,'

says the poet, 'we must understand none else but Purandaradāsa, who worships God with overflowing devotion. A pseudo-devotee, as opposed to a real servant of God, visits other people's houses for alms, puts on a rosary of tulsi-beads, and troubles others persistently with importunities for getting even a single farthing, *byāsarillade kāḍi beḍi.* Full of hypocrisy, he calls out loudly the name of God, asks for that kind of rich food which his palate craves most, has no knowledge of Bhakti-Śāstra, and takes delight only in playing on the Taṁbūri, *taṁbūri mīṭuva haridāsane.* A wandering mendicant, he goes out for alms, partakes of the most delicious food for himself, without giving any portion of it to the Brahmins, gets more and more attached to worldly life, and takes delight in singing songs. He barks out songs by rote, tries to please the great and the rich, carves on his forehead a peg-long mark, *gūṭa nāmavaniṭṭu,* and engages himself in higgling for more, when alms are offered to him.'

On the other hand, Purandaradāsa engages himself in singing the name of God, Who is the supreme object of the Vedas, and Who dwells in the heart of Hanumān (Madhvācārya being an incarnation of Hanumān), and with a sanctified soul and mind, sings and dances with unlimited devotion to Kṛṣṇa. 'Who else is entitled to the name of "Haridāsa" except Purandaradāsa himself?' asks the author of the song emphatically.

There is a similar passage in Vīraśaiva literature where Basaveśvara is declared as the only Bhakta. At the '*Anubhava Maṇṭapa*' in Kalyāṇa, Basaveśvara once described himself as the only Bhakta, where-upon men in the assembly rose to their feet in anger, and began to question him about the truth of the statement. Then Basaveśvara said in reply that others were Jaṅgamas (highest class of aspirants), whereas

he was only a Bhakta! There is a play upon the word 'Bhakta' here. It has two meanings : (i) a devotee of God, and (ii) the lowest category in the Ṣaṭsthalas (classes of aspirants) namely, Bhakta, Maheśa, Prasādi, Prāṇaliṅgi, Śaraṇa and Aikya. There is a similar statement by Kanakadāsa about himself that he belonged to the lowest category among the servants of God.

This song, *keḷano hari tāḷano*, 'God won't listen to, and won't tolerate,' of Purandaradāsa, regards Gāyana and Kīrtana, Bhajana and Dhyāna as closely allied to Smaraṇa i.e., remembering or silently repeating the name of God. The poet exhorts in this poem that love of God alone is the highest characteristic of all music. As in the last song, musicians equipped with all sorts of musical instruments, are in this song also declared to be mere hypocrites, as compared with Nārada and Tumbara who sing devoutly. The different Rāgas and Svaras have no value in comparison with a devotional song of God. The highest eight-fold emotions, *aṣṭasātvika bhāvas* are evoked in the heart of the Bhakta, when he sings with one-pointed devotion the name of God. Joy, tears and horripulation at every step, and breathlessness, ultimately a joyful singing of the name of God, is bound to compel God to respond to you.

CHAPTER XIV

METHODOLOGY OF MEDITATION

There is a great deal of parallelism as regards mystical experiences between Karnāṭaka mystics and the mystics of the world. The experiences which have been recorded by the Karnāṭaka mystics surpass in their denouement and literary expression almost any experiences that have been recorded elsewhere. In this connection I shall discuss a topic of exceeding importance, namely the methodology of meditation. Here I shall select only a few points. It is not possible for me to discuss the whole of the methodology of world-mysticism. I shall deal in this lecture with about five or six points from Karnāṭaka mystics, so far as the method of their meditation is concerned. In the first place, we shall consider the necessity and significance of vision in mysticism; secondly, the efficacy of concentration; thirdly, the value of the spiritual energy generated and experienced by the mystics; fourthly, and very peculiarly, we shall have a brief account of the mystical method in a poem by saint Purandaradāsa. There is a wonderful poem about which I shall tell you later. Finally, we shall go on to the two further poems, namely, a poem by Gurusiddha on seeing the God of Giri — Mallikārjuna inside oneself, and the other by the great Karnāṭaka mystic philosopher, Nijaguṇaśivayogi, on the method which he himself practised and taught.

Now, let me take up the first song, *bilva patriya dharisabekaṇṇa*, 'one should wear the leaves of bilva tree, Oh brother.' The name of the author of this poem is not known. He only gives us a small hint in his reference to Uragagiri-

nilaya, 'one who resides in Uragagiri,' which might be the name of his place. Purandaradāsa describes Venkaṭeśa as one who resides in Uragagiri. Those of us who have travelled in the south of India know that there is a long range of mountains on the southern side. At the southernmost end of it, there is Venkaṭagiri, in the middle there is Ahobalagiri and at the northernmost end, there is the Śrīśaila mountain. The three mountains present a zig-zag shape like that of a serpent. The whole range is thus called Uragagiri. In this range of Uragagiri, Śiva and Viṣṇu stay together. So this author may be said to have known that Uragagiri. There are three Liṅgas in three places in these mountains which form a triangle. Uragagiri may be interpreted as the serpent in the spinal column of the body, and the Ratna or jewel which is said to be in its hood as the divine light, and the hissing sound it makes as the Nāda. A serpent is very fond of the music of 'Puṅgi' and is often lured into the basket of the snake-charmer who plays on that instrument.

The first point, which the author tells us in this song, is that we should put our Bilva Patra upon the feet of the lord. What is this Bilva Patra? The Bilva Patra has got three leaves. The two eyes and the nose constitute the Bilva Patra, involving the fixing of the gaze upon the tip of the nose. And what will happen then? Firstly, if you deserve the grace of God, some light will be visible to you all round. But if you practise further, and you go to Sahasrāra, says the author, 'you will see the light of God spreading out everywhere,' *Sāri śivana beḷaku toruvadu.* This constitutes the test of the effectiveness and reality of your meditation. In this case it is the vision of light. A second point is, *bhoraneṁbuva nādadalli*, 'in the mighty sound,' you should be merged. You should be absorbed in the tempestuous sound. Of course, very often

the Anāhata (unstruck or uncaused) sound is sweet; but sometimes it might also be bhora, ghora or terrible. So hearing of the Anāhata sound is the second point. I do not go into details here, because I take it that you all know it. The hearing of this tempestuous Anāhata sound would be another criterion of the reality of our spiritual experience. Thirdly, when the light and the sound experiences have been attained, God might take it into His head, to make an appearance before you. But lest He might appear and run away, 'we should look at Him gently, continuously' (*mellanāgi noḍabeku*). Do not allow Him to run away. In that way, we could get a glimpse of the vision of God, of God Śiva (*sollinalli iruva Śivana*), in the form of sound. That is to say, the name that you are using in meditation will be the carrier both of the light and sound, as well as of the form of God. When you have some glimpses of this God-vision, a further proof of your experience would be, 'sweeping away all terrific sins,' *ghora pātaka dūra māḍi.* And unless and until they are waved off you cannot realise God. What will happen when those dreadful sins are destroyed ? You will be enabled to move in this world as an embodiment of eternal purity. You will be a great purifier yourself. *Martyadoḷu carisuvanthā nitya nirmalanāgabeku,* 'You should be an embodiment of purity, living and moving in the world,' purifying yourself and making also other people pure in this world of mortals. That is the conviction which you will develop from the continued practice of devoutly meditating by looking at the tip of the nose in that manner of a Bilva Patra.

The second song would be from another poet-saint, not much known to fame. But the poem is very good. We should care more for a poem and not so much for the name of the author. The poem, *guriya ogedeno brahmake,* 'I have aim-

ed at the target of Brahman,' is by a poet called Narasiṁha. You will see in this poem the practice of an archer, so far as the realisation of God is concerned. The first suggestion of this thought has been given to us by one of the Upaniṣads, where the author described Brahman 'as the target at which to aim' and to shoot at, with a clear mind, *brahma tallakṣya-mucyate....apramattena veddhavyaṁ.* Shoot at Brahman, he says, with an unswerving mind. What a great audacity to shoot at Brahman! The author of the present poem follows the practice of shooting at God. But do you know what happens? When you are trying to shoot at God, you 'go into' Him like an arrow in its target. We have thus a very fine continued allegory in this poem on the practice of shooting at the target of Brahman.

We have got similar experiences narrated in the Śivagīta. I request you to read the third, fourth and fifth chapters of that famous Śivagīta, where Rāma shoots at Śiva, becomes unconscious and falls prostrate on the ground. When he regains his consciousness, he goes in submission to Śiva and gets the vision of the Universal Self, Viśvarūpa, and gets all the wisdom that he wants. The description that is given in the Śivagīta is better than any similar description elsewhere, for example, that in the Bhagavadgītā itself. The relationship between Arjuna and Kṛṣṇa is not on that high level as between Rāma and Śiva here. Rāma apprehended that some demon had come to attack him, because he heard a very terrific sound, and so he bagan to shoot. But where will he shoot? That sound came from Śiva himself; and so there was a boomerang. The arrows turned towards Rāma himself and he fell unconscious on the ground. That is how the Śivagītā describes it.

One of the first conditions for this kind of shooting

at Brahman is that we should lose the consciousness of our bodily existence. The great Archimedes came out in a nude condition from the bathing tub in his bath-room, when he ran out saying, 'Eureka, Eureka, I have found, I have found.' So even in the practice of Yoga, you must make such great progress as not to be conscious of the bodily existence. That is the first condition. And then you must look upon your body as the gun to shoot with. The author continues the allegory and tells us how to utilise the body for the purpose of shooting at the Brahman. The gun-powder, that is to be used, is the initiation by the spiritual teacher. 'Put that gun-powder inside the gun of your body by the three fingers of Bhakti, Jñāna and Vairāgya and fill it into the two barrels of the Iḍā and the Piṅgalā, and hammer it with the iron rod of the Suṣumnā. Then when everything is ready, you should sit down in a very attentive posture without allowing your body to move to the slightest extent, just as a gunner never allows the gun to shake even slightly.' Patañjali too in his Yoga-sūtras has emphasised the steadiness of posture, Sthirasukhamāsanam, 'steady, and easy to maintain should be the yogic posture,' or as the Bhagavadgītā tells us, Sthiramāsanamātmanaḥ, 'have a steady posture.' Do not change your posture, sit silent and look upwards. What is meant by this looking upwards? People, who practise that kind of Yoga, might know. You concentrate your eyes, do not allow the gun to move, and shoot at the Brahman and then automatically the tiger, the lion, the rhinoceros and all those wild beasts of passion and vice will be destroyed. Some of them will run helter-skelter, others will fall to the ground. On the whole, there will be a riot of fear among all animals; all those vices will run away, when you shoot at the Brahman. When this is done, it will be the beginning of your realisation of

God. This is the moral preparation, as I have already pointed out. And then what will the saints and the sages do? They will say, *Ahudu, Ahudu.* 'Well done, very well done, Sir.' You have killed all these passions; now is the way open for you to move forward. That is the importance of the method of concentration which has been insisted upon in this poem.

The next poem with which we shall be concerned is the poem of a snake-charmer, *gollaro nāvu gollaro,* 'we are snake-charmers.' See with what strange things we are concerned here, a Bilva Patra, an archer or a gunner, and a snake-charmer and similar things. It is very often the practice with the writers of such poems to merge their personality in the personality of their teacher, or their God. Here the author merges his personality in the deity which he worships, namely Balabhīma. We have seen hitherto two points in the methodology of meditation, vision and concentration. Here is the third and a very important one, the utilisation of the spinal energy. It may not be simply some fluid which flows through the hollow of the spinal cord; it may also be the carrier of spiritual energy. Of course, anatomists and mystics will be able to pronounce better judgement than myself in this matter; but evidently it is that energy which makes a man live spiritually. A Christian mystic has said, 'Energy to live by, comes to the mystic from somewhere, from where we do not know.' It is this kind of spiritual energy which travels through this cerebro-spinal fluid and flows to the ventricles. It is this energy which ultimately is greater than and transcends even the so-called Ojas of Indian medicine, or the neuro-electrical energy of the modern psycho-physicists, and may well be called the 'Amirasa' of the Hindī saints.

The author says, 'our vocation is that of a snake-charmer, *gollaro nāvu gollaro,* and we are catching hold of the

serpent. Many books have been written about the serpent-power, and the Kuṇḍalini is regarded as the serpent either imaginatively or in some other sense. It is a question as to whether the Kuṇḍalini mentioned in Yoga and Tantra texts exists or not. It may be regarded either as an organ or as a function. I am not going to enter into the question here. It is a question between mystics and anatomists to decide as to whether there exists anything like the Kuṇḍalini at all. Whatever may be the description of the Kuṇḍalini, Jñāneśvara-wise, as a diminutive serpent, clad in crimson, round and beneath the navel; or Dr. Rele-wise, showing identity of the Kuṇḍalini with the vagus nerve, the tenth cranial nerve; or Dr. Roy-wise, as existing in the brain itself along with the Cakras instead of in the spinal cord; the truth of these things must be investigated. Not that the whole thing is imaginary; but what is necessary is that we should realise the so-called power in our experience and determine its essential feature. There is, however, one important point, namely, that the serpent about which the poem is speaking is an embodiment of sensuous energy, the sensual passions. Commentators on one of the Patañjali Sūtras (II-47), which contains the expression, *Ananta Samāpattiḥ*, 'being one with Ananta or Śeṣa,' have pointed out that it is only when the Śeṣa becomes steady with its hood upwards that we can practise real meditation. Otherwise, what happens in this: as one of the great saints used to say, the serpent normally has its head turned downwards and tail upwards. The head when it is downwards indicates the tendency of a man towards sensual passions, and when it is in the upward direction, it shows his tendency towards God. So the function of the snake-charmer is to make this serpent with its head downwards to turn and go upwards. Now this can be done only by one thing: *Gurumantra japisutta*

kaḍadīteṁbuva añjikillade: 'Do not be afraid that it will bite you, meditate on the Gurumantra' at every step, or along with every breath. If you are fortunate enough in this very life, the hood of the snake, which is downwards, will be turned upwards. It will 'enter the meningeal coverings of the spinal cord, which, together with the cord are encased in the triangular vertebral column (*oḷagiru trikoṇa gaḷagi-yoḷage pokku*), 'and it will raise its hood and lower its tail,' (*heḍeya melakkērisi bālā keḷabhāgakkiḷisi*), exactly like a serpent, when it is disturbed from its position.

There is another function of the snake-charmer, *kaṭabāi oḷagina kaḍihallu muriyuvantha*: the snake-charmer shall take hold of that serpent courageously, without being afraid of it, and 'take out the fangs, the biting (venomous) teeth from its jaws.' So his function would be to take away the venomous biting teeth. And then what will happen? The cobra will become docile. We shall catch hold of the jewel that is in its hood, the jewel, as the author puts it, of light and sound together. The snakes are supposed to put aside the jewel at night before they partake of the morning dew. One famous verse in Hindī literature also makes mention of this; for example, in the lines, '*osa catane āvai kabahuṅ maṇi citavai.*' So this jewel which is in its hood will be captured by me says the snake-charmer. 'That jewel will be the jewel of spiritual light and sound.' And when the serpent becomes docile, we shall be in a position to put it into the basket of our intense devotion. We shall then fervently pray to God to put that cobra on its march; then alone will it be able to travel upwards, to go further towards God.

After this process of the utilisation of the spinal energy for spiritual purposes, we go to the next very important poem namely, *kaṇṇinoḷage noḍo hariya*, 'see God in the eye,' by

Purandaradāsa. In this poem you find a full description of the entire Yogic process, and one can easily see from the personal touches, that Purandaradāsa had known these experiences himself. Hitherto we had anonymous poems with doubtful authorship, though they mention such names as Uragagiri, Balabhīma and Narasiṁha. Here is a poem of the real authorship of Purandaradāsa. This poem is an epitome of the whole mystical life. There are other mystical poems by Purandaradāsa, but this will suffice for our purpose. In this poem, Purandaradāsa gives us an insight into his own mystic practice and achievement. It is not very well-known that Purandaradāsa himself lived the life of a great Yogin. But this poem tells us what great strides he had taken in the path towards realisation by means of Yoga. Let us begin, he says, by giving up the three Īṣanas, 'three desires.' Let us make a moral preparation. I am calling this poem an epitome of mystical experience, because it gives us all that is required for the beginning, the growth and the consummation of the spiritual life. 'Do not follow the desires,' he says. Now look here at his learning. He is referring to an Upaniṣad: *putraiṣaṇā yāśca vittaiṣaṇā yāśca lokaiṣaṇā yāśca*, 'desire for a son, for wealth and for the next world.' Rise above these three desires. Make your moral preparation, is the first piece of advice that he has to give us. Another is, *yave hākade mele noḍi*, 'looking up without closing the eyelids, 'Do not move your eye-lids,' as the Bhagavadgītā tells you; 'look straight up and tie breath with breath' (*pavanadindali vāyu bandhanava māḍi*). What is meant by tying breath with breath? People will come to know it, when they begin to practise. Then further he tells us to purify all the six Cakras; 'Śodhisi' might either mean searching them or purifying them. Whether there are six Cakras, or seven, or nine, and so on,

that is no important matter. But that there are plexuses is beyond question. 'Purify them, and make them ready for the reception of God's power. When these Cakras have been purified, rise by the Suṣumnā, the hollow inside the spinal cord to the Sahasrāra, where God dwells.' So here again, we have evidence from Purandaradāsa himself as to how we should rise by the Suṣumnā to a place at the top of the Kuṇḍalini, where God lives. Then you can have some vision of God. As another of his followers, Vijayadāsa has said, *etta noḍidaratta śṛṅgārasadana*, 'as far as eye could reach there was all decoration.' When I reached that heaven, I found that there was jubilation, celebration, ceremonial light and sound everywhere, and I saw God in the midst of his attendants who had assumed the form of God himself (svamūrtigaṇa-madhya). Purandaradāsa has not given the full details, but we have here only some idea about the vision of God. Another point in Purandaradāsa is *oḷaganṇinoḷage noḍo*, 'see Him in the inner eye and by the inner eye.' It is not by our physical eye that we are able to see God. That is what is meant by supersensuous nature of God-vision. It is not the eye of imagination, but the actual eye of internal spiritual vision. This entire topic has been discussed by me elsewhere in my book on Hindī mysticism. The point really is this. If you see a thing and shut your eyes, if you picture that thing to yourself, it might be a piece of imagination or even hallucination. If you are honest, you will say that you do not see anything at all. I am now looking at you. Shutting my eyes, I am not able to see you. If I am honest, I shall say, I am not able to see you; but when one says, 'I am looking at you, and you are visible to me even internally,' then the question of *oḷaganṇu* 'inner eye' arises. In the case of God, a devotee can see him with the inner eye. Really we cannot distrust

any of these great mystics. But there is a further point, as Kabir says. When you have been able to see God by the internal eye, open your eyes and see whether you are able to see Him by the physical eye. If you can do so, it would be a corroboration of the veracity of the inner vision of your eye. So the two things must go together *pari passu*, the inner vision and the outer vision. When the two support each other, then alone there is experience of Reality.

Now look at the details of the spiritual experience as well as the method of Purandaradāsa. He tells us that you will first have a foretaste of Anāhata sound, and then you will be able 'to drink' a large draught of it. First you will begin with some small experiences and then you will be able to get them in large proportions. And when you have this vision of God, and this experience of the Anāhata sound, then what will happen? You will nod reflexly under the influence of the nine kinds of Bhakti, *Navavidha bhaktiyali nalinalidāḍi*. The nine kinds of Bhakti will infuse a sort of spiritual inspiration and even a physical power inside your body, so that you will be able to nod reflexly. Jñāneśvara has said, *kṛṣṇā hāla kā re kṛṣṇā ḍola kā re*. So it is this kind of reflex nodding (no conscious nodding, no voluntary nodding, but nodding, which automatically takes place on account of the influence which these different kinds of Bhakti inspire in you) that you will experience, says Purandaradāsa. Thus your spiritual realisation will express itself in your physical attitude and movements. Finally, he tells us, as if he does not know Nārāyaṇa, that 'God known as Nārāyaṇa plays in the Universe,' *aṇḍajadoḷagāḍutāne nārāyaṇaneṁbavane*. In fact, he has known Him, and Purandaradāsa says that you will see God, who is called Nārāyaṇa, both immanent and transcendent together. You will see him, filling and encompassing the

whole world. Look at the word, Aṇḍaja. Other similar words are Svedaja 'born of sweat,' Udbhija 'born of seed,' and Jarāyuja 'born like mammal.' Here Aṇḍaja 'born of egg' means Brahmāṇḍa, 'the universe.' Anything that is born in this universe is Aṇḍaja; so God is present in all creatures of the world. That is the meaning of the expression *Aṇḍaja-doḷāḍutāne*. We many compare with this a similar utterance about the omnipresence of God by Nānaka, *sabame rama rahā prabhu ekāki*, 'the one Lord is present (and sporting) in everything.' Purandaradāsa also tells us that 'he is visible in the orb of the sun'; *savitṛ maṇḍala madhyavartī*, as a Sanskrit verse would put it. So also says Purandaradāsa, *aṇḍajadoḷāḍutāne bhānu maṇḍaladoḷu nārāyaṇaneṁbuvane*, 'God Nārāyaṇa moves and lives in the universe and in the solar system'. Finally, he will appear to you at the crest of your inner Kuṇḍalini, *kuṇḍalatudiyoḷiddāne*. So you will see God, spread out not only on and about the sun, but in the sun also. And you will see him likewise 'at the crest of the Kuṇḍalini.' This 'so-called' Nārāyaṇa will now be visible to you. He will, of course, no longer remain 'so-called,' (*nārāyāṇaneṁbuvane*). He is the spiritual ideal of all humanity. He is the ideal and final goal of all human endeavour. That is the real meaning of this word Nārāyaṇa. It is this spiritual ideal that you will realise for yourself, and this Nārāyaṇa, says Purandaradāsa, 'will protect and maintain you,' when you have realised Him, *Purandara Viṭṭhalanu pālisutāne*. There is another verse like this, *naḷinanābhana nī pāḍo*, 'sing the praises of the Lord with a lotus-navel,' a Yogic verse from Purandaradāsa, which is also authentic. These and some other verses are all equally authentic. There can be no question about their authenticity; but I am not going to discuss them all. One representative verse is enough.

Finally we proceed to the consideration of two songs. The first is, *śrīgiriya sukṣetrakindu hōgi yātreya māḍi bande*, 'I had been on a pilgrimage to Śrīgiri,' a holy place in the southern part of India. But why go to that external Śrīgiri? 'I found Śrīgiri inside myself,' says Gurusiddha, the author of this poem. He tells us that it is no use going to the physical Srīgiri or Śrīśaila mountains. You should be able to visualise this Śrīgiri inside yourself. 'Long had I cherished this intention of going to the Śrīśaila,' says Sarpabhūṣaṇa. It is only today that 'I found Śrīśaila inside myself, *śrīgiriyu śarīradoḷaguṇṭu*.' So, whatever a man sees when he goes to the Śrīśaila mountain, Gurusiddha describes here, in a kind of a continued psychological allegory. One thing is to be mentioned first in passing, namely, here also the word Śrīgiri is used to indicate Śrīśaila, and the Veṅkaṭagiri is, also called Giri. So Giri is the word that is common to both Śaivites and Vaiṣṇavites. It is a very famous mountain as we shall see just now. 'This mountain and all its appurtenances, I was able to visualise inside myself,' says Sarpabhūṣaṇa. Many of you might have gone to the Śrīśaila mountain. You will see that the description here is merely allegorical. 'I saw the six mountains and the three valleys,' says Sarpabhūṣaṇa. 'The six mountains, namely, six passions have to be climbed; and three valleys, namely, the *Triguṇas*, have also to be crossed.' This is the allegorical way of interpreting the diverse imagery of this poem. 'Then I was able to do short shift with the six tigers, namely, the six senses, *indriyas*, and the eight buffaloes, namely, the *Aṣṭamadas*, as well as two other creatures, namely, the serpent and the monkey. The serpent is an embodiment of sensual passions. I trampled the serpent under my feet, and fastened the tricky monkey in the shape of the mind to a pillar, because it always cheated me. So I took

hold of the monkey and trampled on the serpent, and destroyed other ferocious creatures, and then I went ahead,' says Sarpabhūṣaṇa.

After going further, he tells us, one is able to see a rampart. Veritably there is a rampart that can be seen there even today, namely, that of Kṛṣṇadevarāya of Vijayanagara, which was built during his regime. Now this has got seven towers, and each one has got an upper storey, a terrace–room (*upparige*). Musical instruments are played upon all over the place, like tāla, maddaḷi, bheri, jhāṅgaṭi, ghaṇṭegaḷu. You are able to hear so many kinds of musical instruments. 'Then I went up,' says Sarpabhūṣaṇa, 'and came to the Kailāsadvāra; I found that there were nine doors, and four highways inside. There were also two pillars, and one pinnacle.' The two pillars were the Iḍā and the Piṅgaḷā and the pinnacle was the Suṣumnā. The nine doors are Navadvāras, and the four highways to God are those of Rāja Yoga, Bhakti Yoga, Karma Yoga and Jñāna Yoga. In this way, you can interpret all these things in an allegorical fashion.

'When I went further, my eyes fell upon that brilliant Liṅga, which was shining with seven different colours,' says Sarpabhūṣaṇa (*sapta varṇada liṅga kaṇḍeno*). The 'vibgyor' is merely a miniature representation of the colours that may be experienced in a spiritual vision. 'I say that Liṅga, and the most wonderful thing about it was,' says Sarpabhūṣaṇa, 'that I was not merely able to visualise the Liṅga, but the Liṅga came and settled upon the palm of my hand. It is not that symbolical stone Liṅga, which I made or got made and placed on my hand. It was that Liṅga of light which came of itself, *jyotirliṅgavu karadi kāṇisito*.' This is the real Liṅga-worship. 'Then after having visited the temple, I went a little higher. I went to what is called Aḍakeśvara, a small image of

Liṅga.' It is exactly like the pituitary body in the central part of the brain. Behind this pituitary body, five streams of sweet and mellifluous juice flow. These are the five kinds of super-sensuous experiences, and any man who partakes of the waters of the mellifluous streams, namely, vision, audition, smell, touch and taste in full consciousness, will be beyond all travails of death.

'After having gone beyond this Aḍakeśvara, I went to that famous Kadaḷi Bana, so famous in all Kannaḍa literature, that dense forest of plantain trees, which has been the seat of spiritual practice and realisation, and the passing into eternity of many great saints. Prabhudeva reached his Aikya (unison with God) in that 'Kadaḷi Bana.' 'When he entered the Guhā, he saw the Guheśvara,' as we shall see later on. Guheśvara has, in fact, become his Mudrikā. The great Narasiṁha Sarasvati himself went to Kadaḷi Bana and bade final good-bye to the world. Most peculiarly, even Śaṅkarācārya himself attained his spiritual realisation on the Śrīśaila mountain:

siddhiṁ tathāvidhaṁ manovilayaṁ samādhau
śrīśailaśṛṅgakuhareṣu kadopalapsye
gātraṁ yadā mama latāḥ pariveṣṭayanti
karṇe kadā viracayanti khagāśca nīḍān.

'When shall I get that spiritual peace, being absorbed in Samādhi, as when I was in the cave at the top of the Śrīśaila mountain,' he asks, 'when creepers will come, and entwine themselves round my body, and when the birds will come and perch in the nest, that they will build inside my ears.' Even Śaṅkarācārya pined after that kind of spiritual experience which he once found in the Kadaḷi Bana. Hence it is that the Guhās, the Kadaḷi Bana, and the Śrīśaila mountain are all

very sacred and important things. One of the greatest ambitions of spiritual people is to visit that Kadaḷi Bana and to enter a Guhā. I understand that there are many Guhās in that Bana, not only one Guhā. Each man may select any Guhā he likes. Let him go in any Guhā and realise God. What is the use of going to a Guhā for any other purpose? You should not go and live there like a tiger. You should go there to realise God. Then alone will you be entitled to speak about Guheśvara. Finally, 'when I was in that state, when I had been to Kadaḷi Bana, when I was meditating there,' Sarpabhūṣaṇa tells us, 'I got the experience of, *bayalige bayalu nirbayalu*.' Gurusiddha, that is Sarpabhūṣaṇa, thus went through that experience of spacelessness, and I have said that that spacelessness, is the ultimate Reality. He gives a further inkling of the nature of absolute Reality, *tāne tānādanu*, 'Shall I tell you, Oh Gurusiddha, I became identical with myself,' *tadā draṣṭuḥ svarūpe avasthānam*, says Patañjali also. 'Then the seer lives in his own (self) form.' 'I lived in my own form,' says Sarpabhūṣaṇa. 'I realised my own Self. That is the highest thing that I achieved inside the Guhā in the Kadaḷi Bana.' This, in fact is the consummation of the continued psychological allegory, which Sarpabhūṣaṇa narrates to us in this poem.

Now to the final poem of Nijaguṇaśivayogi, a great philosopher-mystic. There are certain very important and wonderful philosophic points about which I shall speak to you just now. First about what Nijaguṇaśivayogi says regarding meditation on the three Liṅgas. It is a very philosophic discussion.

This is one of the most difficult passages in Kannaḍa philosophic literature. If we begin to analyse it philosophically, we shall see that there are certain main characteristics

which Nijaguṇaśivayogi assigns to the three Liṅgas. I shall discuss only the salient points. The Iṣṭa Liṅga is, of course, a phenomenal Liṅga. Bindu, Nāda and Kalā are represented in the Saluṅka, the Piṇḍi and the Gomukha of the Liṅga. It is regarded as the seed, the root and the branches of the tree of existence. So far then about the mere ritualistic exposition of this Iṣṭa Liṅga. But there are two other philosophic points which ought to be noticed. The Liṅga is Bodhamātra. 'It is indentical with pure consciousness.' Whether it is self-consciousness or not, we do know. It may be so. In European philosophy there has been a good deal of discussion regarding consciousness, and self-consciousness. Then secondly, 'the Liṅga is the support of itself,' *tanage tānādhāravāgirpa*. If you read Spinoza, you will see that he defines substance as that which is in itself and can be conceived by itself. The Liṅga may, therefore, well be compared with what Spinoza calls 'substance'. These two philosophic points ought to be noticed in this Iṣṭa Liṅga as Nijaguṇaśivayogi understands it.

In regard to Prāṇa Liṅga which is a mystical Liṅga, we may notice its four characteristics. In the first place, it is to be identified with, *nāda śravaṇa viṣaya paramanādave*. It is identified with the supreme Nāda or Anāhata-Nāda, which is the subject-matter of auditory experience. Then secondly, it is to be identified with the streaks of light that issue from the holes of a pitcher, in which a lamp is enclosed. Just as a lamp inside a pitcher which has many holes throws out its light through the holes, similarly the Prāṇa Liṅga also throws its light through the holes of the body. Thirdly, it pervades all the different Cakras, and, in fact, is pervasive of the whole body, *deha kara nikara mukhadoḷu*. Finally, it sends out all the different colours, namely, *keṁpu, miñcu,*

ranna, cinna, soḍaru, cancalalatāgni. So, on the whole, there are four chief characteristics of the Prāṇa Liṅga. It is luminous; it has harmony inside it; it is full of colours; and it pervades the whole bodily system. This is Prāṇa Liṅga.

The Bhāva Liṅga is a very important philosophical conception, which can be fully understood only by those, who have mastered both European and Indian philosophy. What is this conception of Bhāva Liṅga ? How does Nijaguṇaśivayogi contrast the Bhāva Liṅga with Iṣṭa Liṅga and the Prāṇa Liṅga ? The Bhāva Liṅga is all-pervasive. Secondly, the Iṣṭa Liṅga and the Prāṇa Liṅga may be regarded as manifestations of the Bhāva Liṅga. It shines through those Liṅgas. So then you will see, if you just compare these Liṅgas, that Iṣṭa, in terms of Yogic terminology, is a phenomenal Liṅga, the Prāṇa Liṅga is a mystical Liṅga, and the Bhāva Liṅga is a philosophical Liṅga. So phenomenal, mystical and philosophical are the three chief aspects of these Liṅgas.

One very famous assertion which Nijaguṇaśivayogi makes requires a little daring. You need not rely upon any Gurumantraśakti: 'power of the mantra of the Guru'; he says, 'To realise this Bhāva Liṅga, you can realise it without any Gurumantraśakti.' That is a very important point. And also no *Yoga karaṇa mathana* is needed, 'no churning by the process of Yoga.' You do not require any Yoga at all. Now look at that philosophic attitude. You do not require any *mantra* from the Guru. This is exactly the super-advaitic or the absolutistic position in contemporary philosophy. Further, there are three very important points which may be seen through the spectacles of contemporary thought. Bhāva Liṅga is Mūla Kāraṇa 'the original cause.' It is *causa sui* as philosophers would say. The cause, the effect and the process, kāraṇa, kārya and karma that we talk about, are

merely manifestations of this Paramakāraṇa. It is the highest Kāraṇa of which the so-called Kāraṇas and Kāryas and Karmas are mere manifestations. This is one point so far as the nature of causality is concerned. Secondly, it is Akhilasākṣikanāda, the 'all-spectator' or witness, as Patañjali would put it. So you will see what is meant by being a spectator or witness of all existence. In Sāṁkhya philosophy, the Puruṣa is separated from the Prakṛti, which is regarded as the chief doer or architect, while the Puruṣa is merely a Sākṣi, or a 'looker-on.' 'Theoria' as Aristotle would say, is his chief characteristic, as he takes no part in the functions of the world; he merely looks on (Paramasākṣi). That is what this Bhāva Liṅga is. And thirdly, 'it is pure bliss without parallel,' *sāṭidōrada, tṛptimayavāda*. It is the highest beatification. You will see, therefore, what predicates Nijaguṇaśivayogi attributes to this Bhāva Liṅga. It is *causa sui*, it is the spectator, and finally, it is beatification. These are exactly the terms in which European and Indian philosophy have described their Absolute.

There is one important point which Nijaguṇaśivayogi makes. What is the ultimate state to be reached? It is a state of absolute tranquility that is generated in the Kṣīrasāgara after the process of churning by the Mandarācala mountain has stopped. The Mandarācala churned the ocean for a long time; now it has ceased to do so. There is perfect tranquility in that ocean. It is that kind of tranquility, which ought to be the aim of man. The highest ideal, therefore, is to attain to that kind of tranquility, where all mental and physical churning (activity) has stopped. There is one further point which I shall suggest. What happens to Vāsuki, that serpent, that churning rope which was wound round the Mandarācala, and by means of which the Suras and the

Asuras were able to churn the ocean? It disappears; we do not know where. When the process of churning by Mandarācala has stopped, and when the ocean has become tranquil, who can say anything about the serpent, which is the embodiment of sensual passions? It has long ceased to be. So, in that way, the highest aim of meditation, according to Nijaguṇaśivayogi, is to attain to that ultimate state of tranquility. This tranquility is a higher conception than either the apathia of the Stoics or the ataraxia of the Epicureans which are merely moral conceptions. The conception of tranquility in Indian philosophy is higher than these conceptions, as it transcends and supervenes upon an already achieved state of the highest spiritual realisation.

CHAPTER XV

CRITERIA AND GENESIS OF MYSTICAL EXPERIENCES

I shall discuss now the criterion and the genesis of spiritual experience. Those of you who have studied European and Indian philosophy and followed the controversies in both will understand how difficult the problem of the criterion is. In Indian philosophy we have fought for Pratyakṣa (direct evidence), Anumāna (inference), Upamāna (similarity or analogy), Śabda (authority), and so on. In European philosophy they fought in ancient times for catalepsia, self-consciousness, the unity of being and thought, apperception, absolute idea and so on. In contemporary philosophy we have so far three great schools of thought, each battling with the other, in regard to the nature of the criterion. The realistic criterion is correspondence, the idealistic criterion is coherence, and the pragmatic criterion is utility. Of course, the criterion which I am discussing today is a practical criterion, a mystical criterion. It is not merely an intellectual criterion. We have fought and do fight in vain for many things. But it is our own experience that matters, and it is that experience which makes Reality real. So, before I proceed to the mystical criterion proper in Karnāṭaka mysticism, I shall say a few words regarding the philosophical and moral criterion as expounded in the songs of Nijaguṇaśivayogi and Mahipati.

In his song, *nija ūhisabāradu saṁpannā*, 'Oh, accomplished one, we should not merely speculate regarding Reality,' Nijaguṇaśivayogi shows an intimate acquaintance with Upa-

niṣadic philosophy and Vedānta. In the first place, he says, reality cannot be reached by words and by mind (manas). Now Manas includes both thought and imagination. In fact, what the dictum comes to is that you cannot reach Reality either through words or through thought and imagination. This is exactly what the Upaniṣadic texts have said; *avāṅg-manasagocara*, 'not understandable by word or mind.' If you have carefully followed the poem, you will find that these are the very words which Nijaguṇaśivayogi uses. He says, *vacanake gocaramallendu, manasige viṣayamallendu*, 'not knowable by words nor an object of mind.' So, that is one point in regard to the nature of Reality. The second point is also a very important one, namely, *nitya jñānaparipūrṇa, dṛśyavilakṣaṇa*, 'eternal, perfect in knowledge, unique in appearance.' Reality is infinite in both ways, in space as well as in time and *dṛśyavilakṣaṇa*, it is entirely unique, i.e., different from what can be either seen or heard or sensed. Now look at the word *vilakṣaṇa*, 'unique'. That is the word upon which Bādarāyaṇa has laid so much stress. Reality is absolutely vilakṣaṇa: *vilakṣaṇatvādasya, tathātvam ca śabdāt* (Brahman is) not (the cause of the world) because this (world) is of a contrary nature (from Brahman) and its being so (is known) from the scriptures. It has got nothing to do with what we know as the phenomenal world; Nitya (eternal), Jñānaparipūrṇa (perfect in knowledge) and sukhātmaka (ever blissful) mean exactly what the Sanskrit expression, Saccidānanda does. Sat is Nitya; Cit is Jñāna-paripūrṇa and Ānanda is Sukhātmaka. So Reality is infinite both in time and space, the very perfection of knowledge, and is blissful or beatific, saccidānanda-svarūpa. What does it mean? It means what the European philosophy tells us, i.e., Reality is truth, it is consciousness, and it is bliss; that is exactly

what the expression Saccidānanda means. Thus, we find that Reality is Dṛśyavilakṣaṇa and Saccidānanda.

Now what is the support for this doctrine which Nijaguṇaśivayogi asserts? He says that all the Śrutis together (*śrutigaḷa motta*) have made this collaborative assertion in regard to the nature of Reality; Motta means Samūha (collection). The collection of all Śrutis, i.e., all the Śrutis together have enabled us to understand the nature of Reality in this manner. Those of you who have read Bādarāyaṇa's Vedānta Sūtras, or even the first four Sūtras, will see that he uses almost equivalent words: *Śāstra Yonitvāt* (i) 'The scripture being the means of right knowledge' (about Brahman), *Tattu Samanvayāt* (ii) 'because it is the main purport' (of all Vedānta texts). What is Śāstra? It is not Nyāya, or Vaiśeṣika or Sāṁkhya or Yoga. *Śāsanāt Śāstram*: it is called Śāstra because of its power to rule or govern; that is what all the commentators specifically say. God exists because he is the source of all the Vedas, from whom all the Vedas spring: *śāstrayonitvāt, tattu samanvayāt,* and this is to be proved by collecting together all the Vedānta sayings in regard to this matter. Samanvaya is synthesis, that is exactly what Nijaguṇaśivayogi means by Motta. Now look at the words vilakṣaṇa, nityajñānaparipūrṇa and sukhātmaka. In that way, Nijaguṇaśivayogi had a very thorough grasp of both the Upaniṣads and the Vedānta. It is just this reason which has enabled him to give us this philosophic interpretation.

Now I shall pass on to the second criterion, namely, the moral criterion, which has been placed before us by Mahipati of Kākhaṇḍki, in his song, *nijaguhyada mātu,* 'the words about the mysterious Reality.' In this poem Mahipati tells us that intelligence, devotion and morality are all required for the realisation of God, but particularly morality, *nītige nija-*

vāgiha mukuṭa, 'knowledge of Reality is the crest of morality.' In our college days people were fighting about the relation of morality to religion. Very many times professors of philosophy were in favour of morality and not of religion. So that was the reason why morality was placed even above religion. Intelligence, says the poet, really cannot lead us directly to God; you must exercise your intelligence to some extent, knowing full well that it will not lead you ultimately to the final goal. Devotion is of course necessary. Without that you cannot move forward even a single step. In another song Mahipati says, *bhāvika ballanu idara hoyila*, 'those who have devotion, know the secret.' It is only the devoted that can attain to the nature of Reality. Here in this song he particularly stresses morality, as I told you, making it the criterion, *nītige nijavāgiha mukuṭa*. Mahipati tells further, *yati janarige pragaṭa*, 'it is only to him who lives the life of a sage or a saint that it becomes available.' And *puṇyavantarige hoḷedītu*, 'it is attained by those who have merit.' It is on account of your moral and religious effort that you can attain to Reality. He also tells us, like Nijaguṇaśivayogi, that mere words are unable to give us an idea of the Reality; *kaṇṇile kaṇḍu heḷada mātu*, 'it cannot be described in words, though seen with the eye (of intuition). Of course, you can realise some forms of God but you cannot express them by words of mouth. Expression presumes a duality. Experience presupposes a unity. So experience cannot be attained by expression, nor can this experience be expressed. That is what Mahipati says.

Finally, Mahipati makes an important statement. You are to learn from the teacher about the Reality. The mantra 'Soham', 'I am He' is based on many Upaniṣadic texts. Another expression is 'Tattvamasi', 'Thou art That.' So

the question arises, what is the relationship between these two forms of expression, Soham and Tattvamasi? You will see that Tattvamasi is in the third person and Soham is in the first person. 'I am Reality' is one thing, and 'Thou art That' is another. Ultimately you will see that Soham would stand on higher level than Tattvamasi, because it brings you directly and personally into relation with Reality, though ultimately the meaning is the same, viz., the unity of subject and object. When I come to another song from Mānikaprabhu, I shall explain to you other aspects of this expression, Tattvamasi. *Tattvamasi mahāvākya keḷi hāri hoyitu dvaitada dhūḷi,*' the dust of duality was blown off when the great expression, 'Thou art That' was heard.' That is what Māṇikaprabhu has said. In any case, Mahipati tells us that we are Reality. We are to make our best moral efforts, knowing that mere words will not enable us to reach Reality. When we have exercised our body and mind and have led the life of a saint or a sage, and when we have entirely devoted ourselves to God and sacrificed ourselves for him, then it is possible for us to know something about God. That is the moral criterion according to Mahipati.

After these two songs, we now come to the subject proper of our discussion, namely, the supersensuous criterion, *andavāda śrīgandhada giḍadoḷu*, 'in the beautiful and fragrant tree of sandal.' This song has been sung by a friend of mine from Hyderabad; the topic of the song connects itself with Pālmore or Mahibūbanagar which is on the border between Mogalāi, Telaṅgaṇa and Karnāṭaka. Physical boundaries, however, may come and go, but the essence of the song is of eternal value. Very peculiarly this song was given to me by a man who came from that part some eight or ten years ago. In the first place, it is necessary to point out that Allama-

prabhu is mentioned there as Allamasāheb, the head of the district of Pālmore, and also the word 'julmānā,' the Urdu word for 'fine,' is used there, so that you get here a Kannaḍa song influenced by Urdu vocabulary. What is the essence of this song? The song teaches us the criterion of supersensousness. It is not our sensuous, but our supersensuous experience, that matters.

The first point in regard to this song is that spiritual experience very often may be said to begin with a vision of 'spiritual seed,' say of Śrīgandha (sandal) or Bābul. These have got seeds which form a circle within a circle, *ārakta parakoṭa*, 'a red outer fort or outer wall,' says Tukārāma. The conjecture whether there may not be an infinity of circles round about a circle is not ruled out. But for our small intellects and small experiences one circle or another is enough, though ultimately it is infinite. So it is the spiritual seed that matters, and with it we have to begin our spiritual experience. These seeds are sweet and fragrant, and the author tells us we should not part from this life unless and until we have tasted these spiritual seeds. Let us taste them before we depart from this existence. In regard to these seeds, which are on that spiritual tree, say Śrīgandha or Bābul, with a circle, within a circle, we are told by the author exactly in the manner of the Upaniṣads, that we can pluck them without hands, can climb the tree without feet. A blind man can see, a deaf man can hear. Apānipādo javano gṛhītā..... That is what is called the supersensuous experience. These spiritual seeds, therefore, involve a kind of supersensuous experience. The same idea of supersensuousness has been expressed by many great saints. Allamaprabhu tells us, *kālillada gamana, kaiyillada soṅku, bāyillada ruci, bhāvave karpuravāgi, parama dehiyendu beḍuva paramana torayyā guheśvarā*: 'Show me the God-man, Oh

God, who walks without feet, touches without hands, tastes without tongue, and who begs for only the camphor of supreme devotion.' That is exactly, as we have seen already, what Kūdalūreśa also has said in his remark: *kālillade naḍevudu, kaiyillade piḍivudu*, it can walk without feet, it can grasp without hands. Tulasīdāsa says the same thing, *binupaga calai*, 'walks without feet.' So also Sūradāsa, *jāki kṛpā paṅgu giri laṅghai*, 'whose grace enables a lame man to traverse the mountain.' That is the greatness of God, says Sūradāsa. So the Upaniṣads, Sūradāsa, Tulasīdāsa, Kūdalūreśa, Allamaprabhu and this disciple of Allamprabhu, whoever he may be, because he does not name himself, say the same thing, in regard to the nature of supersensuous experience. As to whether this is real or not, it cannot be discussed. You have to experience it for yourself. If you get it, it is real for you, if you do not get it, it is not real for you. This is the first point in regard to this song.

On knowing that there are such good and fragrant seeds, robbers took it into their heads to pounce upon the tree sometime during night and catch hold of all those fruits. So, six, seven, eight and ten robbers banded together and went to that place. Six, eight and ten are familiar; but the seven are not so familiar. The seven are the Vyasanas, vices. The six are Vikāras, the eight are Madas, and the ten are Indriyas. The seven Vyasanas are: Beṭe (hunting), Madyapāna (drinking wine), Dyūta (playing at dice), Tiraskāra (indulging in reproach), Daṇḍa (violence), Vyabhicāra (adultery) and Śikṣā (punishment). So all these robbers decided to catch hold of those fragrant and very delicious spiritual seeds. But in the mean time the cock crew. It struck three in the morning. The watchman of the tree as well as the watchmen of the place awoke. They saw that some robbers had entered

the garden, and having become conscious, they flung their garment over them with the speed of lightning. The robbers were bewildered and ultimately caught. What happened later on ? These robbers, Ṣaḍvikāras, Saptavyasanas, Aṣtamadas and Daśendriyas were sent to Pālmore, where the head of the district, Allamaprabhu, resided. Taking into account the nature of the offence that these people had committed, he fined them sixty coins each (aravattu). The sixty coins are the sixty minutes of one hour or the sixty seconds of one minute, not even in one of which we should allow our mind to wander from God. Not a single Śvāsa or breath should go in vain, not a single second, not a single minute without God's remembrance. So this is the fine that Allamaprabhu inflicted upon the robbers, and they gladly consented to undergo the punishment. It may be noted that Aravattu is also connected in sound with Aravu or consciousness. So they began to think about God, utter his name, and ultimately they were able to pay the fine, and get themselves released from the miseries of life and became liberated. That is the meaning of this song.

I shall now proceed to a couple of songs from Mahipati and Purandaradāsa about the nature of what we may call interchange and apperception in spiritual experiences. The question is, physiologically speaking, will the eye be able to hear ? will the ear be able to see ? Sensuously, therefore, no such interchange of experience is possible. But Mahipati rises to a little higher level. Coming to the supersensuous experiences, it is not impossible that this interchange of experiences might take place. The eye may be able to hear, the ear may be able to see, and so on. He only suggests it. Purandaradāsa makes a very interesting remark in the spirit of Descartes, the great French mathematician and philo-

sopher, whose doctrine of self-consciousness laid the foundation of modern philosophy. It is only when we become conscious of our own self that we may be said to have reached the threshold of Reality. This is Descartes' very specific doctrine of self-consciousness. It is this which Purandaradāsa suggests. The self is interested in seeing other objects, but it is not so much interested in seeing itself, which it ought to. When it becomes interested in seeing itself, it becomes self-conscious, and then only one reaches Reality.

Purandaradāsa goes a step further. He tells us not merely haltingly, but positively, that the eye is able to hear. There is the unity of apperception lying behind all these experiences. Kant's idea of apperception was either logical or epistemological, Purandardāsa goes to the spiritual side of apperception. It is because there is that self, that supreme spiritual entity at the back of all experience, sensuous or supersensuous, that all these interchanges can and do take place. We find such utterances in the history of Hindī, Marāṭhī and Karnāṭaka thought. Kabīr has said, *jo dekhe so kahe nahi, kahe so dekhe nahi*, 'One who sees does not speak; one who speaks does not see!' There is one sense organ for one specific function and not for any other, says Kabīr, so far as sensuous experience is concerned. But later on Kabīr himself from the supersensuous point of view says, *nayanako lagī pyāsa*, 'my eyes are thirsty.' There is fragrance for my tongue. The property of cognising fragrance which belongs to the nose has now become a property of my tongue, *bāni phuṭi bāsa*. 'My tongue, my mouth, is giving out fragrance.' So all these supersensuous experiences become possible only when we rise to the spiritual plane. In one or two very important lines, *lokavilakṣaṇa aprākṛtavigraha Purandara Viṭṭhala*, 'the unique spiritual figure of Purandara Viṭṭhala,'

Purandaradāsa gives reason why these apperceptions take place. His body is not the body of the mortals. He is Lokavilakṣaṇa (different from other people). He is not to be dealt with only from the physical or human point of view. He is an entity by himself and in himself. His body is absolutely Aprākṛta, spiritual. So we cannot sit in judgment in regard to the powers of God, when we come to know and understand that any participant in divine experience will have the same kind of inter-change and apperception of supersensuous experiences. It is this, therefore, which matters, and which is at the root of all such experiences. The nature of logical, psychological and epistemological apperception has been discussed. But nobody has hitherto discussed the nature of spiritual apperception. It is Purandaradāsa who has done it and so we must thank him for giving us an insight into the spiritual nature of apperception.

After the discussion of the criterion, let us proceed to the genesis of spiritual experience. By genesis I mean just the beginning of the spiritual experiences and how they generally start. We have got three utterances from three great saints, Purandaradāsa, Revaṇasiddha and Cidānanda, and finally one from Mahaliṅgaraṅga. These saints tell us that we begin with the experience of the pearl or the experience of the jewel, and then proceed further. What these songs are we shall see presently. *Muttu koḷḷiro janaru*, 'Oh men, buy these pearls,' is a very important song from Purandaradāsa. You see a nirguṇa trend in it. It is not simply saguṇa discussion of the aspect of experience. But as he has put it elsewhere in his song *brahmānandadu sabheyoḷagalli*, 'in the assembly filled with the bliss of Brahman,' here also he is speaking about the nirguṇa pearl. Purandaradāsa assumes here the vocation of a salesman. 'Purchase this spiritual

pearl, whoseover may want to purchase it. Oh men !' says Purandaradāsa. 'What price?' ask the disciples. There are two elements in the price. Dhyāna, meditation, and Dainya, proverty or humility of spirit. You can purchase this pearl by poverty of spirit, in the Christian sense of the term. It is only those who are poor in spirit who can know God. It is not simply financial poverty. So meditation and poverty of spirit will enable you to purchase the supreme divine pearl, says Purandaradāsa. There is a passage in Jñāneśvarī also, where playing upon the word lakṣa, Jñāneśvara says that he will purchase this pearl through lakṣa coins, through either coins of attention or by paying a lakh of rupees. So it is only in that way that you will purchase this pearl, says Jñāneśvara (*lakṣāce mole*). Kabīr also refers to a similar experience of a spiritual pearl. 'The light of Ātman is seen like a shining pearl,' *najarana āvai ātama jyoti jaisā nirmala moti.*

Now when such great men speak about this experience of the pearl, it is worthwhile considering whether it might be regarded as real. Purandaradāsa narrates three other characteristics of this pearl. You cannot catch hold of it even though you try your utmost to hold it fast. Secondly, you cannot fix it on the nose or make a nose-ring of it, because it is not physical. There was a great lady-saint, Śivaliṅgavva in the Jath State, to whom I have already referred. She has written a beautiful lullaby, in which she invites her lady-friends to come to swing the cradle by wearing a nose-ring of pearls (*muttina mūguti mūginoḷittu*). So far as her spiritual attainments are concerned, I think, she might be placed on a level with Muktābāi herself. (I knew her personally. She was a rare exception. She says, 'My teacher placed upon my nose a nose-ring of pearls, *muttina mūguti*). A third remark which Purandaradāsa makes is that you can have a necklace of these

pearls, if you want. That is the usual experience. Anybody who dives into the ocean of the spiritual life, even for a short time, is able not merely to see the pearl, but also a necklace of pearls and even an unending series of necklaces. So the sight of this pearl is the thresh-hold of spiritual experience according to Purandaradāsa, as also according to Kabīr. Purandaradāsa makes a very important statement later on. 'Fallen men have no chance of visualising the pearl,' indicating thereby that even after having visualised it, if they fall, they will lose it. I have seen instances of men, who having had that experience, lost it on account of their 'fall'. It is much better not to see the pearl at all than to see it and to lose it. So, 'fallen men have no chance of seeing it at all,' and those, who are able to visualise it, will lose it if they lose their morality. That is the remark which Purandaradāsa makes substantiating the remark of Mahipati, viz., *nītige nijavāgiha mukuṭa*. Realisation of spiritual experience is the crown of moral life. Finally, what is this supreme pearl? Of course, Purandaradāsa was saguṇa worshipper; there is no question about that. He regarded Viṭṭhala, Kṛṣṇa, as his deity upon earth, but he made no distinction between this spiritual pearl and Viṭṭhala.

We shall go now to the next song from the celebrated saint Revanasiddha on the nature of the pearl; *ārige kāṇadī muttu*, 'very few can see this pearl.' His personality and history are somewhat lost in time, and it is very difficult to unearth all facts about him; but it may be said that he was the predecessor of Kāḍasiddha. As I have already pointed out, one place near Karāḍ is shown as having been his residence. Very peculiarly you may be interested to know that some twenty years ago, the then Home Minister of Nāgpur Śrī M. V. Joshi sent me a letter of invitation for a marriage

in which was written, 'Revaṇasiddha Prasanna.' I could not understand what connection the expression Revaṇasiddha Prasanna had with the Home Member, Śrī M. V. Joshi. But Revaṇasiddha from Reṇavi was his titular deity, and, therefore, he put it at the top of his letter of invitation. We have already discussed one song by Revaṇasiddha, *bahu doḍḍadī janmā*, 'very important is the human life.' This song *ārige kāṇadī muttu*, is not on that high level; but it is good. In the first place, Revaṇasiddha tells us about the moral characteristics of spiritual experience. 'We should soften the stone of our heart,' he says, *idu kallu mettage māḍuvane balla*, 'he alone knows God, who can soften his stony heart.' In a similar way, the saint of Niṁbargi (a lineal descendant of Revaṇasiddha after some centuries) said, *kallu mettage māḍikoḷḷaṇṇā ballavana keḷi*, 'learn from the wise how to soften your heart and do it.' The second remark he makes is that firmness of heart will bring to you steadiness of vision. If you want to visualise God in a steady way you must have the necessary firmness of heart. *Ātā dṛṣṭipuḍhe aisāci tū rāhe*, 'Now, Oh God, be steady like this before my eyes,' says Tukārāma. So, before you are able to command God in that way, you must be firm in your heart. If you are firm in devotion, the vision of God will also be continuous and firm; otherwise, it will be unsteady. These are the two things which Revaṇasiddha tells us so far as the moral characteristics are concerned.

He further makes another very important remark, *sūtrada balavirabēku*, 'there should be the strength of tradition behind the devotee.' Now this Sūtra is very important. *Sūtra hiḍidu tā bandirabeku*, 'we must belong to a spiritual tradition.' Unless we are born in a spiritual tradition, nothing spiritual is likely to accrue to us. It is only through the

lineal descent from a spiritual saint that we can hope to have some kind of spiritual experience. We must have that strength of tradition, that is one meaning. Another meaning of the expression, *sūtrada bala*, is that we must have 'the strength of breath.' Unless we meditate upon God, only by counting of breaths, God will not be ours. So both have to be there. A third meaning of the word Sūtra, in the Upaniṣadic sense is also possible, namely Antaryāmin, 'the inner being.' Antaryāmin is regarded as the ruler of the universe, and the Sūtra is regarded as the thread that runs through all the things in the universe. We must have control over our breaths, we must meditate upon God, we must belong to the spiritual tradition, and we must have the grace of Antaryāmin. It is only then that we can realise God. Further, there are two rather unimportant things which are repeated many times. The pearl will be real only if you are able to see it in darkness. It is not a piece of imagination. You must be able to visualise it in darkness. That is one thing. The second is that you must be able to see it in the crown of your head. What that means we shall come to see in a later chapter. We shall have a detailed discussion about all those ventricles in the human brain. What is meant by seeing it in the crown of the head, we shall see presently. In fact, Revaṇasiddha tells us that by shutting our eyes, we must be able to visualise the pearl. Then the author of the poem, who is a great devotee of God Revaṇasiddha of Reṇavi, tells us that you must go to the Revagipura, climb the mountain, enter the cave of devotion with confidence (*abhimānadi gavi hogabeku*), and pay your respects to the Liṅga of Revaṇasiddha. It may be that if that thing happens through some spiritual power which descends from a great saint, you may be able to be a partial partici-

pant in that power.

We shall proceed to another song on the pearl, from another great saint, Cidānanda, viz., *muttu bandide kolḷiraṇṇa*, 'pearls are offered for sale, purchase them, Oh brethren.' Of course, when all these saints from Mahārāṣṭra, Karnāṭaka and Hindī provinces are talking in the same breath about the nature of pearls, you cannot lightly dismiss their spiritual experience. Cidānanda tells us that the primeval saints have weighed this pearl in the even balance of their body and mind, without allowing the central running string to deviate to the slightest extent either on this side or that. They have done it 'after having bid good-bye to all tedium,' (*besara kaḷedu*). Another reading is, *basara kaḷedu*, 'loosing extra weight.' As all extra weight has been taken away, the balance has become even and they have reached what Aristotle calls 'the golden mean' in their spiritual experience. They have weighed that experience in the balance, and found it even and satisfactory. There are again certain characteristics which the saint Cidānanda mentions, *kūdala eḷeginta saṇṇa*, 'this pearl is subtler than a hair's breadth. We have got utterances of that kind in Upaniṣads. *Aṇoraṇīyān*, 'smaller than the smallest,' says an Upaniṣad. Another says, *bālāgra śatabhāgasya*..... 'a hundredth of an hair broken into a thousandth part' might approach, if at all, the size of this pearl. Another characteristic of the pearl is that 'it has no hole whatsoever' (*adake ejjilla enilla*). A pearl gets a price only when a hole is bored in it. This pearl has no hole and yet it is priceless, it is peerless. Its value cannot be determined. A third and a very important statement about the pearl, which a saint like Cidānanda alone can make, is that there is a variety of changing colours in this pearl. This experience of colours to which we shall come later on might dawn on us either independently

of an object, or in an object. It might be real; but not so real, as when it takes place inside an object. For example, the chameleon changes its colours; similarly, the pearl shining under the midday sun is changing colours like a chameleon. This is the type of spiritual experience, *adu baṇṇa baṇṇada brahmalokaṇṇa*, 'it is the world of Brahman of varied colours.' Cidānanda says, it changes its colours, and I have therefore no hesitation in saying that it represents *brahmaloka*, a divine world. So, it is without a hole, and yet peerless; it is thinner than a hair's breadth: it has the infinite possibility of colours, the colours being inside it, and not merely hanging on it or hanging in the air. It is this kind of experience, says Cidānanda, that we get in our spiritual endeavour. Finally, he suggests that when you get such an experience, wait and carry on your work till God is pleased to keep you on earth. 'Greatness of this pearl will reveal itself in course of time,' *muttina mahime mundada*. Those who have not been able to see it, have died; but those who see it become immortal. What greater price can you get than this immortality from the vision of a single pearl like this! Such a vision of the pearl is verily the vision of God. As Purandaradāsa says, the pearl is in fact, Viṭṭhala himself.

The last song to be considered in this chapter is from Mahaliṅgaraṅga on the jewel: viz., *ratna bandade noḍiro*, 'behold, a jewel has been presented to your vision.' Here we have got another variation of the same topic, namely, the vision of the jewel. The jewel, of course, is bedecked with pearls. So when we talk about pearls with colours, it is the same thing as a jewel. Mahaliṅgaraṅga talks about God's experience as a jewel. He says that it is present everywhere. It is present in the human body, it is present in the open space, it is present in the hearts of gods, it can sit upon your 'palm' (*karadoḷu*). It can be

seen inside your head: it can be seen inside your heart of eight petals. It can also be seen on 'shafts of light that proceed to your eyes from the sun and the moon.' *Candra sūrya bīdigaḷoḷage iṭṭide*, 'it is lying in the path of moons and suns.' This same experience happened, as I have pointed out in a previous chapter, in the case of the birth of the great yogic philosopher, Patañjali. For many years Patañjali's father had no issue; he was praying to God; he was offering his prayers to the sun. Many years after, while he was looking at the sun, the form of a serpent came from the sun and 'fell into his hands' (*añjalau patan*). Because that form fell into his *Añjali* (folded hands) he named his son Patañjali. He was one of the greatest sages that ever lived in India. *Devaḥ Ahīśaḥ*, 'he is a god, the Lord of serpents,' is the last of the invocations of Yoga Sūtras, where Patañjali is regarded as an Ahīśaḥ or 'the Lord of the serpents.' So you can see the jewel on shafts of light. It can be seen before and behind, says Mahaliṅgaraṅga. Arjuna also had the same experience as described by Jñāneśvara: 'He looked before, he saw God; he looked behind, he saw God.' So before and behind one can visualise the form of God. The jewel occupies the human body, occupies all space; it occupies also the hearts of all gods, and particularly of Śiva and Viṣṇu, whom that jewel bedecks. The jewel in the head of the serpent has thus the power of reconciling opposite claims, because Śaṅkara winds the serpent round his neck as an ornament, and Viṣṇu rests upon it. So, Śeṣa with his jewel is the great reconciler. 'How shall we be able to see this?' asks Mahaliṅgaraṅga. He tells us that unless we become sinless, we will not be able to see this jewel. Another dictum is that it is only in the gradual process of the vision of God that we will become more and more sinless. So sinlessness and vision of God are mutually

dependent. The two proceed *pari passu*. Is sinlessness first or the vision of God first? There is a sort of antinomy here. It could be resolved only by their mutual dependence. As you become more and more sinless, you get more and more of the vision of God. Sinlessness and vision of God cannot be absolutely cut asunder from one another.

Finally, according to Mahaliṅgaraṅga, this jewel is present not merely in outside space or in the human body, but it also resides in the heart of Mahaliṅgaraṅga. It is not to be found, however, even in the treasuries of 'emperors and sovereigns' (*cakravarti*) and 'millionaires' (*navakoṭi nārāyaṇa*). That jewel will be found only in the devout heart of Mahaliṅgaraṅga.

CHAPTER XVI

MORPHIC, PHOTIC, PHONIC AND OTHER EXPERIENCES

Today I am speaking about the morphic, photic, phonic and other mystic experiences. In mysticism, there is a sort of a supersensuous experience, which to all appearances resembles the experiences which are gathered by our senses. But this experience is really gained from within by a sort of intuitional nature of mysticism. I shall now be speaking to you about seven songs: two of them are by Sarpabhūṣaṇa or Gurusiddha; two of them are by the saint of Nimbargi; one is by an author called Gaṅgādhara which probably is an assumed name (one does not know who actually that author was); and two more—one by Cidānanda and one by Mahipati. We have had songs from Mahipati's son. Here we shall have a song from Mahipati himself.

The first song that I propose to deal with is by Gurusiddha or Sarpabhūṣaṇa. How the mystical *bindu* is seen has been expressed by him in an excellent manner in his song, *Kāṇutide parabindu*, 'here I see the supreme spiriton or spiritual atom.' Sarpabhūṣaṇa talks first about this Parabindu. This word has also been used by Marāṭhi writers. They call this spiritual atom *bindule*. One of the earliest experiences in mystical life is the experience of the spiritual atom. Sarpabhūṣaṇa tells us that as soon as we focus our attention upon the *Śāmbhavi kone* or *Nāsāgra*, there must be a visualisation of this Parabindu, supreme spiriton. *Nāsāgra* is one tip of the nose and *Śāmbhavi kone* is another. You might look at any one, either tip or the top of the nose. In fact, it is

not necessary for you to look at either of these, and yet you will be able to visualise that '*bindule*.' It is only then, it may be said, that you have begun with your spiritual life. Now the practices, which Sarpabhūṣaṇa speaks of, are exactly like those of Bhagavadgītā. We must have a stationary position. We must not allow our motor organs to get the better of us. We must not allow our sensory organs to take us away into the forest of wild, material and sinful life. Connected with these sensory experiences are their memories and their association of different types. Many people complain that as soon as they sit for meditation their mind is flooded with all sorts of ideas. That must be avoided, says Sarpabhūṣaṇa. There is a third point which he has suggested, and this is a very important one. *Dṛṣti mana pavana berasi*, 'there must be an inter-twining of mana, pavana and dṛṣṭi, i.e., of mind, breath and sight.' All the three must be focussed together. There are many other extra helps of that kind, which, those, who begin to practise meditation, will come to know in due couse of time. But this is one. In that way, our position becomes steady and stationary,and we begin to contemplate well. Secondly, it is not merely by meditation on God, that we can experience His form. The form must descend upon us, for which there must be a teacher of a higher spiritual level. Then only can it descend to the lower level of the disciple. If the teacher has got nothing, the disciple gets nothing. Sometimes it may happen that the disciple gets something, even though the teacher has not got anything. But there is a limit to it, and then the disciple ceases to make any progress.

The first experience described above is a sort of morphic experience. It is called *bindu* or *bindule*. It might be called the spiritual atom or it might also be termed as 'spiriton,' as I for the first time called it in my presidential address at

the Philosophical Congress at Nāgpur in 1937. I coined that word. We are now-a-days very familiar with such terms as ions, electrons, protons, positrons etc., then why should we not likewise coin a new word 'spiriton' for spiritual atom or *bindule* of the Mahārāṣṭra saints? Now this *bindule* is also described as pearls or rubies and so on. Many people have talked about the experience of pearls. Jñāneśvara, for example speaks of *motiyāce jāḷe*, 'a network of pearls.' Here Sarpabhūṣaṇa tells us that we must see a necklace of pearls. We might see pearls separately or also a necklace of pearls. Basava Purāṇa talks of *eḷe muttu*, 'fresh pearls' and, Sarpabhūṣaṇa talks of *eḷeyāda muttinante* like a string of fresh pearls.' There is a difference between the two. While the Basava Purāṇa refers to pearls, Sarpabhūṣaṇa refers to a necklace of pearls. Then thirdly, the spiritual realiser sees corals, *pravāḷa* or *vidruma*, as it is called in Sanskrit. Many of you know that Pravāḷa Bhasma is made out of those Vidrumas. It is a very peculiar formation in the seas. It is formed out of calcium carbonates, cylindrical bodies, in which there are insects, and when they are dead, the bodies are taken out and they are made into Pravāḷa Bhasma, which is a famous medicine. Now there is a two-fold growth of these pravāḷas. When they are deep down in the sea, they are solid; when they come near the surface of the ocean, they begin to grow like plants, and then we get creepers of these corals (*vidrumada baḷḷi*). You might see, therefore, either corals separately or creepers thereof. These are some of the varities of morphic experience.

Now we shall consider photic experiences, experiences of light. The first is the vision of the fire described by the Upaniṣads in such words as *Agnerjvalanam*, 'burning of fire.' Then there is an experience of lightning, *seḷe mincinante*, 'like

a flash of lightning,' as the poet calls it. You might see either a rod of lightning or a creeper of lightning or a branch-like lightning and so on. Thirdly, the Kannaḍa saints talk about *Koṭisūrya prabhe*, 'dazzling light of a crore of suns.' Of course, it is rather an exaggeration, that is what I feel. Even if you see one sun, it is enough. Where is the necessity of seeing a crore of suns? That a brilliant light is experienced by the mystic is all that Sarpabhūṣaṇa wants to say.

But more than either morphic or photic experiences is the experience of what we might call, morphic and photic experiences combined together. This is in the shape of the visualisation of the luminous *Ātma-liṅga* or *Prāṇa-liṅga*, as the poet calls it, in which we have a combination of form and light. Now a very peculiar idea he expresses, in this description of Prāṇa-liṅga, *palakakoḍadoḷu dīpa teradi*, 'it shines like a lamp inside a *palaka* or *sphaṭika* (crystal) pitcher.' Palaka means both marble and crystal. Marble is opaque and crystal is transparent. So, that Ātma-liṅga must appear within us and shine like the lamp inside a vase of *sphaṭika*. Now we might carry this idea a little further. We have seen two different kinds of *sphaṭikas*, marble and crystal. We may say that there are three types of 'men' in this world. One may be compared with the marble. There are men whose minds are marble-like. They sit enjoying their own inner spiritual experience within themselves. It is not seen by others; it is opaque in this sense. There are other kinds of men whose minds are like crystals. The light shines out of them. And the third is a class of people who are like dark stones, where no light enters and no light goes out! So these are the three types of men. But Sarpabhūṣaṇa tells us that when this Ātma-liṅga shines in the body, the light bursts out of the eyes, *netra dvāradi horahommi beḷagi*. Finally,

this Ātma-liṅga takes the form of Gurusiddha and establishes an identity between the seeker and God.

The next song is *vastu kaṇḍeno ondu,* 'I have seen a Vastu.' The word, *vastu,* which Mahipati uses, has been also employed very often by Mahārāṣṭra mystics. *Vastu* means a thing. Philosophically it means the thing-in-itself. But there is a great difference between the thing of Mahipati and other mystics, and the thing-in-itself of Kant and other European writers. It is *nija nirvikalpa,* 'it is Reality without any modification.' This *vastu,* this thing-in-itself, is beyond all thought and imagination. It has got nothing in common with the thing-in-itself of Kant. Psychologically expressed, it is the unity of apperception. The *vastu* is the real entity, what is called a 'spiriton' or atomic or monadic form of God. Any form which it assumes might be called *vastu.* The author of the poem uses the word *nirbayalu.* I think Mahipati is one of the very few people among Vaiṣṇavite writers, who uses the word *nirbayalu.* They appear to have taken it from Vīraśaiva literature, where *bayalige bayalu nirbayalu* is a very common description of Reality. Now there is a scientific aspect to this *vastu.* You cannot fathom its depth. No plummate can sound its depth, and at the same time, 'it fills the whole universe', *vyāpakavāyitu mūrjagavellā.* It is not only immanent, but also transcendent. So in every nook and corner of the world, you find this *vastu.* Then he compares it to 'a lamp of illumination in the hearts of the saints,' *sajjanahṛdayadi cidghanadīpa.* It is a veritable lamp with spiritual lustre; not like the conscience or the divine lamp about which Martineau and Butler have spoken. Butler's conscience has got majesty, power and judgement. He compares it with a lamp. So does Martineau. But their lamp of illumination is merely metaphysical; it is not spiritual

or mystical. That is the difference between the two kinds of lamps.

Further, we are told by Mahipati that no man can hope to attain this *vastu* unless he has got real *bhāva* or devotion. Mere counting of beads or observation of fasts on Ekādaśi, 'eleventh day,' would be of no use. Of course, it will make your mind pure; but it will not lead you to God-realisation. What is wanted is devotion and not mere counting of beads, and 'its nature can be understood only by those who have got Bhāva,' *bhāvika balla idara hoyila.* For a long time I did not know what *bhāva* was. Latterly, I have begun to learn what this *bhāva* is. Our spiritual teacher used to speak about it often; but we did not know then what this *bhāva* meant. Finally, *jīvanmuktigide mūla,* 'this Vastu is the root of all liberation-while-alive,' is a very important statement which Mahipati makes. When you have seen the form of God, you have become Jīvanmukta. That is a sort of mystical interpretation which very few people have given. Vedantic writers have talked of different kinds of *mukti*; *krama-mukti, videha-mukti* and *jīvan-mukti*; but they have not explained in what this *jīvan-mukti* consists. Mahipati tells you that when you have seen this Form of God, that itself constitutes *jīvan-mukti.* You will be liberated while living, and though living. That is the significant point regarding Jīvan-mukti in Mahipati.

We now pass on to the next song, *liṅgapūji āgutadaṇṇā,* 'dear brother, the worship of the Liṅga is going on.' The most difficult moment in a man's life is the moment of his passing away from the body. Now the author of this poem tells us that we should remember Gaṅgādhara at that time. He, who leaves his body repeating the single letter *Oṁ* which signifies Brahman, attains the supreme goal, salvation, '*oṁ ityekā-*

kṣaraṁ brahma vyāharan' says the Bhagavadgīā. There might be a play upon the word Gaṅgādhara. Gaṅgādhara might mean God Śiva or it might mean in a certain way, the name of the author. But he has not explicitly mentioned his name. So we would rather call the author by the name Gaṅgādhara, because there is no other name mentioned in the song at all.

The first point which you might see is that according to the poet the worship of Liṅga is going on continuously within the heart. That is the real test of Liṅga-pūjā. It is not only at 7 a.m. or 8 a.m. or 4 p m. or 10 p.m. No. You must be able to see that Liṅga always. What is the use of merely placing it on your palm ? You must be able to visualise it continuously in order that the *Ātma-liṅga* might manifest itself. The author speaks of only one Liṅga in this poem, and does not make any differentiation between the three kinds of Liṅgas, as is usually done by the Vīraśaiva saints. The one Liṅga continuously seen is the absolute Reality. How is this to be attained? First there is a moral preparation. The *Aṣṭamadas* in the form of eight buffaloes should be driven out of the field. Then, 'the three and six, *Triguṇas* and *Ṣaḍvikāras* must be bound together and sacrificed,' *āru mūru kaṭṭabēkaṇṇā, . . keḍisabekaṇṇa.* That is the real sacrifice. The buffaloes cannot be easily sacrificed; they will run away. They should be driven away; that is enough for us.

Now the most remarkable thing is that these Śaivite writers have got remarkable knowledge of the physiology of the human body. I do not know how almost every writer begins to talk about physiology, and it becomes hard for modern medical men to understand what their yogic physiology is. In the present song, the poet tells us that there are three rivers in the body, probably meaning by them, the Iḍā, Piṅgaḷā and the Suṣumnā. In that confluence of the

three rivers we have got six stations; they are called six *cakras*, plexuses. You are to rise through those six *cakras*. When you thus rise, you will go to the top of the brain, where there are four roads, one frontal, one occipetal and two lateral. You have to go through the Suṣumnā to a place where those four roads meet. The place is elsewhere called by the name of Śṛṅgāṭaka. When you rise through the Suṣumnā and go to those four roads in the brain, you get the vision of God. That point in the brain is also spoken of as Brahmarandhra in the Vedāntic philosophy. There you get a mystical visualisation of this Liṅga. When you reach that topmost pinnacle, lying in the midst of the four roads, the central ventricle, Śṛṅgāṭaka or Brahmarandhra, the sound of a kettle drum is continuously heard, and not at fixed times only, during the day. When I had been to Jamkhaṇḍi recently, I went to see the place, where the kettle-drum used to be sounded in my childhood. When we are actually before God, the kettle-drum is ceaselessly sounded. Secondly, you must be able to visualise the lustrous form of God and at the same time, see various colours. God appears all the more beautiful when he appears in this light and accompanied at the same time with sound, and followed by colours. Finally, Gaṅgādhara tells us that this kind of good fortune does not fall to the lot of everybody. Gaṅgādhara further says, *āga iga ennade dēha sāgi ninna hogutada*, 'the body leaves you at the appointed time without hestitation.' Therefore, it is necessary to know God immediately. Gaṅgādhara urges us to concentrate our attention on the form of God at once without losing a moment. It is only when we get the mystical experience of Gaṅgādhara that we will be liberated.

We shall next consider an important poem by Guru-siddha, viz., *liṅga-pūjeya māḍiro*, 'worship the Liṅga.' This

is a very fine song, describing the kind of the worship we are asked to perform in regard to the Prāṇa-liṅga. We have already discussed in our chapter on methodology what Nijaguṇaśivayogi has said about the Iṣṭa-liṅga, the Prāṇa-liṅga and the Bhāva-liṅga. The Iṣṭa-liṅga, according to him is a phenomenal Liṅga. The Prāṇa-liṅga is a mystical Liṅga and the Bhava-liṅga is a philosophical Liṅga. Here Gurusiddha is talking of Prāṇa-liṅga in the sense of both Iṣṭa-liṅga and Bhāva-liṅga. In the words of Bacon, it is a Janus-faced Reality. It looks once towards the Iṣṭa-liṅga and at another time towards the Bhāva-liṅga. In any case he wants us to concentrate our attention upon this Prāṇa-liṅga, the veritable God inside our heart. According to Sarpabhūṣana, there are eight stages through which this worship passes. These things are very well-known. *Majjana* is the first thing; *Gandha* and *Akṣatā* are the next two stages; *Puṣpa* is the fourth stage; *Dhūpa*, *Dīpa* and *Naivedya* are the next three stages and the last is *Tāmbūla*. So, in these eight stages it is that the worship of every deity, and particularly here of Prāṇa-liṅga, is performed. Now let us see what the process constitutes. He who wants to worship the Prāṇa-liṅga must first take a bath in the confluence of the Gaṅgā and the Yamunā, i.e., Iḍā and Piṅgalā and then rise to the terrace of *Raṅgamaṇṭapa*, the pendal of colours, and there worship the Prāṇa-liṅga. Majjana is to be made, of course, with the waters of devotion. He must pour the waters of the highest kind of devotion on Liṅga. Then he should put upon it the *Bhasma* (ashes) of dispassion. *Bhasma* is the mark of *Virakti* or dispassion. Then we should place upon the Prāṇa-liṅga the lustrous rice grains, *Akṣatā*. *Akṣatā* are the sensory and motor organs by means of which we have to worship God. Then there is *Puṣpa*; *Puṣpa* is our conscious-

ness or wakefulness. We have to put the beautiful flower of our consciousness on Liṅga or God. Then there are *Dhūpa*, *Dīpa* and *Naivedya*. *Dhūpa* is a wonderful thing. We should offer our joy as incense. As the incense rises to heaven, so let our joy also rise to heaven. When we put some Dhūpa on fire, the smoke rises up. It is what we might call anatropism. Our devotion must rise like smoke towards God. This is real Dhūpa. We should keep incessantly burning before Prāṇa-liṅga, the lustrous lamp of the supreme spiriton, Parabindu. Dīpa, lamp of illumination, is the 'spiriton,' the nature of which has already been discussed. Then comes *Naivedya*. Whatever you have got, every possession that you have, or your very self must be sacrificed and surrendered as an oblation to God. This is Naivedya. And ultimately we should offer Prāṇa-liṅga a betel-leaf-globule, *Tāmbūla*, with the spices of the three Guṇas, which by their mixture would yield a beautiful colour. In that way, this kind of spiritual worship ought to be performed.

There is another very important point in this song. As I told you, Nijaguṇaśivayogi talks about three Liṅgas, while Sarpabhūṣaṇa is concentrating his attention on Prāṇa-liṅga only. Sarpabhūṣaṇa was a very humble man. He was a very brilliant, poetical as well as a mystical writer. He lived two centuries after Nijaguṇaśivayogi. Nijaguṇaśivayogi wrote a book called 'Kaivalya Paddhati' and Sarpabhūṣaṇa calls his book 'Kaivalya Kalpa Vallari' (a creeper which hangs on the tree of spiritual experience). Now Vallari is a creeper. I suggest the word 'graft' instead of a creeper. The graft which Sarpabhūṣaṇa planted as it were on that tree, made that original tree even more full grown than that which Nijaguṇaśivayogi had planted. Nijaguṇaśivayogi has become famous on account of this grafting of Sarpabhūṣaṇa's 'Kalpa

Vallari.' So in a way Sarpabhūṣaṇa is carrying on the old tradition of explaining to us what that real spiritual worship of the Ātma-liṅga might be. Prāṇa-liṅga is the central conception of the song. It is identified with Iṣṭa-liṅga, and Paravastu. As regards its relation to Bhāva-liṅga, nothing is definitely stated here. In any case, we must transcend the distinction between the 'inner' (*oḷage*) and the 'outer' (*horage*), the knowledge that is known (*arita arivane mīri*) and the consciousness thereof, thus merge ourselves in the lotus-like feet of Gurusiddha.

In the song, *kallu mettage māḍikoḷḷaṇṇa*, 'brother, soften your stony heart,' you might easily see the poetical and mystical powers of the Saint of Niṁbargi. It is by him that this *pada* was composed. He tells us first that the hearts of all of us are like stones, and advises us to make mellow our stony hearts. Unless you make them mellow, there is no entrance for you into the spiritual life. For that, you must approach a teacher like Allamaprabhu, slit the rock and let out the spring, *allamaprabhu śileya oḍedu seleya tegeda*. When this spring began to flow, it flowed with ambrosial juice. So a great stone-cutter (*kallukuṭṭiga*) like Allamaprabhu broke open the hearts of all those who were stony-hearted, and let lose the spring of experience, ultimately resulting in the flow of ambrosial juice. Secondly, the Saint of Niṁbargi tells us that God might manifest Himself to us in the process of meditation either in the form of the *Kalpa-Vṛkṣa*, or *Paruṣamaṇi* 'philosopher's stone.' You will see the *Kalpa-Vṛkṣa* inside your heart, and when you have seen it, all your desires will be fulfilled, whatever they might be. This is the real meaning of *Kalpa-Vṛkṣa*. You will be able to see a *Paruṣa* or a *Puruṣa;* both readings are there. You can see either a philosopher's stone inside the heart, or you can see God as a person inside

yourself. It matters little whether it is *Paruṣa* or *Puruṣa;* both result in the same thing. So you will be able to visualise, not merely *Kalpa-Vṛkṣa*, but also *Paruṣa* or *Puruṣa*. Finally, he tells us about two sorts of results that follow in the case of such mystics. *Nīru nīru kūḍida baḷika bhedabhāvagaḷyāka beko*, 'when water mixes with water, why talk of difference?' Self and God will merge themselves into one another as water into water. That is also the expression used by the Upaniṣads:

yathā nadyaḥ syandamānāḥ samudre
astaṁ gacchanti nāmarūpe vihāya.

'Just as rivers, which flow into the ocean, disappear in it, after having thrown away their name and form'; so water mixes with water and ultimately identity is established. The Saint of Nimbargi, however, puts it in another way. 'You, Oh disciple, are like the sweetness of sugar.' Sugar is there and sweetness is its inseparable attribute. As regards the relation between God and self, we meet with various theories in contemporary philosophy, such as the attributive and the predicative and so on. It matters little whether we regard the self as being identical with God or as His inseparable attribute.

The next song, *nādava keḷuta*, 'listening to the sound,' deals with *anāhatanāda*. Incidentally I might tell you that the experience of *Anāhatanāda* first put me on the spiritual path. I was practising meditation some time for about eight years from 1901 to 1909, but not with much effect. When I fell rather seriously ill in 1909, my mind turned towards God. The 'seed' of the spiritual life was already sown in the year 1901 indeed. When I became reckless and desperate about my life, and said it does not matter if I die, I devoted my whole attention to God. So, after four months' very strenuous practice, a sort of an experience came upon me. There

was a priest named Dāmbhat, who used to ring the bell in the temple of Śiva near the house in Poona where I was staying then. Those bells began to ring in my ears also. I did not know whether it was a bell in the temple or in the heart that sounded. I never knew till then anything of this kind of experience at all. I never knew it from anybody. So I was really perturbed; I did not know what to do and whom to ask. Then all of a sudden it happened that a friend of mine, the late Śrī S. V. Mhaskar, sent me a copy of the Volume II of Śaṅkara Granthāvali, Mysore Edition, by mere chance. And as soon as I casually opened a page, I saw the verse:

nādānusandhāna namostu tubhyam,
tvam sādhanam tattvapadasya jāne,
bhavaprasādāt pavanena sākam
vilīyate viṣṇupade mano me.

'Salutations to Thee, Oh divine sound: I know Thee to be the means of attaining the Reality. Through Thy grace, my mind, along with my breath, merges at the holy feet of Lord Viṣṇu.' This is the solution which I found in the above verse contained in the Yogatārāvali of Śaṅkarācārya. That came to me as a sort of encouragement. That is the way in which I was connected with this song.

The first thing that the author of this poem, Cidānanda, tells us is that the mind and senses seem to disappear altogether, as also the bad qualities, when we begin to hear such kinds of sounds. Where can you find your senses and their trouble when you are hearing the spiritual sound? Can you find darkness in the sunlight? All your sensory organs which tempt you to evil or sensuous actions disappear and so do your bad qualities. So far then about the psycho-ethical aspect of hearing the *Anāhata* sound.

There is one more important thing about which Cidānanda speaks. There is synchronousness of light and sound. You do not see the light first, and *Anāhata* sound after some time. No. They are synchronous. They are simultaneous. Your mind is full and flooded. You do not know whether you are hearing or seeing. That is the kind of synchronousness about which Cidānanda is speaking. *Nānā varṇada chāyava noḍuta..... bhānukoṭi—prakāśa beḷakali, nādava keḷideno.* 'In that great flood of light, I have been hearing *Anāhata* sound, also seeing colours of various kinds.' 'Vibgyor' is a small expression for these different kinds of colours. Various colours are to be found during spiritual experience. Cidānanda further tells us, 'when I saw that unvisualisable form, I was tempted to fall into the sleep of ecstasy,' *kāṇada rūpava kāṇutale nā kāmisi malagideno.* Being unvisualisable, it is not easy to see that form. But I saw it and I fell into the sleep of ecstasy. Now there are two very important quotations in regard to this kind of sleep of ecstasy. One is found in the song of a Marāṭhi writer Nāmadeva, in which he says, *āśā nāhi purali*, 'my wish remained unsatisfied': the longer I experience this spiritual sleep, the more I desire to reach its perfection. Secondly, in a Sanskrit verse which has been quoted to me from a Beṅgali writer:

bhakteḥ phalaṁ paraṁ prema,
tṛptyabhāvasvabhāvakaṁ,
avāntaraphaleṣvetat,
ati hyaitat satāṁ matam.

'Supreme love towards the Lord is the result of devotion. Non-satiation is its very nature. In the opinion of the saints, this is far superior to all other subordinate fruits.' We are never satisfied, however deeply and intensely we might enjoy

the experience of God. This is also what Cidānanda tells us.

Now we shall go to the final song. That is also a song by the Saint of Niṁbargi. It is a wonderful song, viz., *nellu kuṭṭūṇu bāramma,* 'let us thrash paddy, dear lady.' From this song, you can see what a great spiritual experience he had, and also how great are his poetical powers. This song tells us how we have to begin with taking away the husk from rice in the first instance, ultimately to enjoy the rice dishes, the spiritual juice in the company of our spiritual teacher and our spiritual brethren. There is a continued culinary metaphor from the cleansing of the rice to the preparing of the spiritual dish. That is the essence of this poem. The Saint of Niṁbargi tells us that the paddy is to be thrashed by, 'twelve or sixteen ladies having got together,' *hanneraḍu hadināru nalleyaru kūḍikoṇḍu.* There ought to be a collective or cumulative Sādhanā. One man cannot alone hold the pestle and the mortar; two, four or eight persons are required. Sādhanā is a word which the Beṅgalis use. We should rather speak of Sādhanā. But Ravindranāth Tagore has made the word Sādhanā rather famous, and I have no objection in using it in that form. So, community Sādhanā is the first thing that we have to undertake. Then there is the body (*tana*) with the navel as the mortar (*oḷḷu*), and the breath (*prāṇa*) as the pestle (*onike*). You are to raise up your breath from the navel to the top of your brain. So mortar and pestle are there; and then by the accumulation of Nāmasmaraṇa make up a pile of grains, advises the saint of Niṁbargi. At the same time take away the sand particles from out of the grains. They have to be taken away. The husk too should be removed. This can be done easily by cumulative Sādhanā. Secondly, you should have an oven (*ole*) for cooking. The three *Vāsanas* 'desires', constitute

the oven. On that, put the cauldron of Karma, and put down below it *kāma* and *krodha* as the fuel. Burn away *kāma* and *krodha*; then begin to cook. There is one thing necessary. You should be on the look-out and be alert (*oḷa-horage noḍi*). It is a very important thing. Incidentally I may tell you that when I was a child of about eight or ten years of age, my mother used to look once inside and at another time outside the oven. I did not know what it meant. That means looking to both spiritual and material welfare. The great stress which the saint of Nimbargi laid on the combination of material and spiritual welfare was significant. Do not follow only spiritual welfare; nor only material welfare for its own sake. *Ubhayameva samrāṭ*, 'for both, Oh sovereign,' said Yājñavalkya to king Janaka, when the latter asked him whether he had come for money or for victory in philosophical disputation. We have to combine both material and spiritual welfare. It is a very difficult job indeed, to meditate and at the same time, attend to the lecture. When a man gets a first class in the examination he becomes elated. 'When that mixture of "rice and sugar and milk" is being boiled, there will be an uncontrolled over-flow of conceit.' *Kudiyuva samayadalli madada ukku mīri barutaladamma.* Then by the ladle of 'equanimity' or *samatā*, put down that over-flow. Do not allow the foam to spill. In that way, you will be fortunate, the Saint says, to have that porridge of rice (khīra) completely prepared. When you have thus prepared the sweet porridge, enjoy it to your heart's content in the company of your spiritual teacher and your spiritual brethren. This constitutes the apex of spiritual experience.

CHAPTER XVII

CUMULATIVE SPIRITUAL EXPERIENCE

The present chapter is devoted to a discussion of cumulative experience, which consists in the combination of supersensuos spiritual experience. We have chosen seven prominent songs in this respect, and one *vacana* of Basaveśvara.

In the first song of Kanakadāsa is described the vision of Heaven (*vaikuṇṭha*), with its dense forests and beautiful gardens and overflowing lakes, palaces with golden terraces, the refulgent main door, the bejewelled pillars and so on. There is also the assembly of heavenly nymphs, musicians, sages and the chief Gods (Brahma, Viṣṇu and Maheśa), whom he realised as one.

In the second poem, Nāgaliṅga describes his rich and multifarious experiences, and his vision of the solid embodiment of bliss and consciousness: sunlight without the sun, and moonlight without the moon; the form of the Self playing sportively in the blue mirror of the heart and so on. He speaks of an overflowing pitcher of nectar, partaking of which makes his life entirely blissful. He attained *Sthiramukti*, permanent absolution of the self on account of the grace of his Guru, Nāgaliṅga.

In the third song, saint Mahipati combines together experiences of light, sound and ambrosial juice, and tells us that these are to be obtained in the company of the saints. He speaks of twelve *Nādas*, instead of the usual ten, all of which are unique and fill the sky. This is again due to the kindness of the Guru. Of the next two songs, the one by

Purandaradāsa is devoted to the definition of a Brāhmaṇa, and the second refers to a friendship between Śaraṇa Basava and Bande Navāj. In his song, Purandaradāsa defines Brāhmaṇa as one who realises Brahman, and who regards God as dearer than anything else in the world. He is one who remembers the name of God with every breath; who rises up through various plexuses to Sahasrāra and sees lights, and hears sounds of various kinds. Purandaradāsa speaks of a shower of pearls, under which the aspirant is not drenched, and of the sound of a clarionet, by means of which the charmer catches hold of the cobra. In the fifth song, Siddheśvara speaks about one's being entirely purified (*hasan*), when one goes to Hussen Saheb; he also describes his partaking of the very sweet *prasāda;* he speaks of the emptiness of the '*ḍoli*,' and of the existence of a great Pīra, who lived at the time, when the sun and the moon did not. He has also given an account of the various colours he saw, and the brilliant light all around him at midnight on the day of the massacre, when the phenomenal world was covered with pitchy darkness. Apart from the usual manner of expressing cumulative experience, as in the above songs, a famous *vacana* from Basaveśvara speaks of the pores of the body as having been transformed into eyes for the vision of God, as well as of other senses (*karaṇa*) and even the mind being very eager to have an experience of God. Next follows a description of the assembly of saints by saint Śivaliṅgavva on the pattern of Rāmadāsa's *Santa Sabhā Varṇana,* and all this in the midst of light, sound and colour. Finally, Saṅga addressed his mind as a darling child, and advises it very affectionately and lovingly; he requests the mind to decipher and understand the foundational *Mantra,* belonging to the primordial spiritual 'school', to partake draught after

draught of the mellifluous juice, to realise one's self as shining like camphor, lit up with a flame, and also burning itself to non-existence.

Kanakadāsa has given us a brilliant description of his cumulative spiritual experience. He was born in the lowest so-called 'criminal tribe,' and yet, he was a saint of a high order. His *mudrikā* is *kāgineleyādikeśava*, which shows that he was a devotee of God Ādikeśava in the village of Kāginelli. In his song, *īsu dina ī vaikuṇṭha eṣṭu dūra ennutidde*, 'before I had the vision, I used to say that Vaikuṇṭha was at a very long distance,' are described multiple experiences of a very high order, photic, chromic and morphic. 'For all these days,' says the poet, 'I was thinking that Vaikuṇṭha, the city of God, was too far away. But when I saw it with the insight given by my Master, I found it here, in my heart, in the form of God Raṅgaśāi, the Lord of creation. Vaikuṇṭha was wonderfully beautiful on account of the dense forests, beautiful gardens and great overflowing lakes, and on account of majestic and imposing palaces, with golden turrets.' This experience is possible only when one conquers his baser emotions, and controls his mind completely. The poet says, 'I came out triumphant like a hero after having crushed eight *mada*s, and defeatedthe "six" enemies; after having trodden under feet the "five" mischievous vices, and having murdered the powerful and troublesome opponent, viz., "egoism". The poet says, 'I saw the refulgent main door of the palace, and inside it the beams of diamond set in jewels of different kinds, and the houses of the best gods, and last of all, God Raṅgaśāi, who is the destroyer of the wicked. I saw a number of sages, who had conquered oldage.' 'I saw in this palace of God,' says the poet, 'the nymphs, Raṁbhā and Urvaśi, Tuṁbara and Nārada, and the main gods, in-

cluding Brahma, Viṣṇu and Rudra, the creator, the protector and the destroyer of the world respectively; and finally, God Raṅgaśāi, the father of Pradyumna, who killed the demon Śaṁbara. I saw the form of God Viṣṇu, who uses the serpent as his bed, and Śiva, who uses it as his ornament round his neck.' The poet tells us that he saw there the large assembly of devotees.

The song, *ānandavāda cidghana vastu nā kaṇde*, 'I saw the absolute being, which is pure and integral consciousness and bliss,' is by a disciple of Nāgaliṅga, the saint of Navalgund, in Dhārwār district. The poet Nāgaliṅga flourished in the middle of the last century. We have discussed another important song of Nāgaliṅga elsewhere, namely, *yogigaḷara līle pathavidu*, 'this is the sportive path of the yogis.' He is said to have had occult powers, and therefore, to have disappeared from the prison, and appeared outside it, even when all the doors were closed.

In the present song under consideration he describes very graphically the multifarious and rich experiences he had in his spiritual life. 'I have seen the form of God,' says the poet, 'which was a solid embodiment of bliss and consciousness (*ānandavāda cidghana vastu*). I have seen the sun-light without the sun. It is only when one loses one's bodily consciousness that one attains to the state of self-realisation and visualises his own self: *tānu allada tanna tadrūpa maneyalli.* It is one's pious actions which lead to such an experience.' The poet further says, inside the ring of the heart there is a blue mirror, inside which there is a circle. 'What is it that plays sportively within this circle?' asks the poet, *maṇḍaladoḷagāḍuvadenamma.* He further tells us that he attained to the invaluable and beautiful form of God, when he reached the *Unmani* or purely self-conscious state, by the grace of his teacher: *seri*

unmaniyoḷu guruvina puṇyadi ghana vastu dorakitu yanagamma. The saint proceeds to describe some unique spiritual experiences: 'I saw a Pippal tree (*aśvattha*),' he tells us, 'in the middle of the waters. There were no flowers, and yet there were small and tender as also ripe fruits on it, and they were full of juice, *hūvilla miḍigāyi haṇṇamma.*' In the illimitable dense forest that he saw in his vision, there was a pitcher overflowing with nectar; and the poet declares that he was leading a blissful and happy life by enjoying it time and again: *akhaṇḍa vanadoḷu amṛta koḍa ukki uṇḍuṇḍu sukhisi bāḷuvenamma.* What he saw in his vision was not *Kailāsa*; there were no ornaments of gold on the body of the God there, i.e., it was not *Vaikuṇṭha*; and yet what was it, that moved sportively in the unlimited space there? *bailoḷagāḍuvadenammā.* He finally confesses that it was due to the grace of his spiritual teacher, Nāgaliṅga, that he attained to the final and unchanging liberation (*sthiramukti*).

The next song, *inthādellide tā noḍi satsaṅgada sukhā,* 'where would you find the incomparable bliss of the company of the saints?' is by Mahipati; we have here a very fine description of the experience of unstruck sound, combined with the experience of ambrosial juice, which could be had only in the company of the saints. In all mystical literature right from the Upaniṣadic times only ten kinds of sounds are mentioned, while the saint Mahipati mentions twelve kinds of them. 'Please search and find out,' he asks us, 'where can you get this great happiness, which proceeds from the saints. The eleven kinds of unique sounds are followed by a still more peculiar twelfth sound, all occupying the whole sky with the sound of Dhimi, Dhimi, Dhimi, that is like that of the kettle-drum, filling the heart of the devotee with great rapture, *dhimiguḍutade ānandada ghoṣa.* There is neither

any rising nor any setting of the intense light, both internal and external, and for which there is neither beginning nor end. This ecstatic joy is pure and unadulterated; it is always and invariably sweet; it does not suffer any dimunition; and it is enjoyed every-day by the wise, who realise the self, *budhajanaranudina sevisutiruvā sadamalavāda sadāsavisukha.* This experience is attained only through the power of discrimination; it is presented in an intense form to the aspirant both internally and externally, and is, in reality, the wonderful and admirable working of the benign grace of the spiritual teacher of Mahipati. This grace, as it were, pours down the ambrosial juice in the form of the bliss of self-realisation: *svahita-sukhada sudhārasagareva Mahipatiguru karuṇada kautukā.* The literary merits of this song are superb. The rounded phrases, the alliteration, the happy modes of expression and the onomotopoetry, the cadence and music of words, make it one of the best purple patches in Kannaḍa mystical literature.

In the next song of Purandaradāsa, *brāhmaṇanendare, brahmana tiḷidava,* 'Brahmin is one who has relised the Brahman,' first a general definition of *Brāhmaṇa* is given, and then the philosophical, yogic and mystical aspects of the idea are explained in an exquisite manner. Generally interpreted, he alone is a Brahmin, who is able to establish an easy communion between himself and God, and to whom nothing is dearer than the form of God. Philosophically, he alone is entitled to the name of a Brahmin, who has known or realised the Brahman or the Absolute. He alone is a Brahmin, who has understood the five-fold dualism between the world and God, as explained by the system of Madhvācārya, *brahmabhedavendu jagavanu kaṇḍava.* From the view-point of yoga, a Brahmin is one, who is able to remember God with every

breath he inhales or exhales through his nose. This is the easiest way to concentrate one's mind, and by remembering God's name in this way, he is able to realise God, *mūgile vāyuva tuṁbiyeḷeyuva, avanīga brāhmaṇano.* He alone is a Brahmin, who is able to take his seat firmly on the two-petalled lotus or plexus in the middle of the eye-brows, and after having crossed the six plexuses of the spinal cord hears the hissing sound of the serpent. He clasps closely to his heart the great devotees of God, who nod in ecstatic joy of realisation, *nāgasvara dhani kiviyali keḷuva, begane nele nele avaranu aḍaruva.* He alone is a Brahmin, who hears a spiritual sound resembling the clarionet (puṅgi), which enables the charmer to catch hold of the cobra. He alone is a Brahmin, mystically, who constantly partakes of the ambrosial juice, stored in the ventricle of the brain (*candra maṇḍala*) *begane candrana maṇḍaladamṛtavanu uṇḍava.* He alone is declared as a Brahmin again, who remains entirely undrenched under the rain-shower of pearls. It is reported about the Saint of Umadi that while he was sitting up for meditation, there was a heavy shower of rain. But not a drop touched his body, and the ground under his seat remained entirely dry. Here, however, the shower referred to is that of spiritual pearls, which are as big and pure and crystalline as the drops of rain. The *upameya* and the *upamāna,* the object compared and the standard of comparison are exchanged here by the author. He states that rain-drops are like pearls; while it should be said that pearls are like rain-drops. The poet continues to assert that he alone is a Brahmin, who sees the all-pervading and bright moonlight, wherever his eyes are cast, and who is able to enter the whirling and refulgent thousand-petalled *Brahmarandhra* in the brain, and who enjoys the ecstatic deep sleep there: *uttama sahasra-kamalagirakiyali seruva....*

brahmarandhradi sukhadinda malaguva. He is, again, a Brahmin who is able to enter the *Simśumāra Cakra,* which transcends the light of a thousand suns. A very detailed and interesting account of this astronomico-mystical conception of *Simśumāra Cakra* is given in the Bhāgavata. In the Kali-age he is a Brahmin, says the poet, who enjoys the ambrosial juice, produced by the meditation on the name of God, *harināmāmṛtavanu uṇḍava,* and who can, therefore, become identified with ease with God Purandara-Viṭṭhala.

The next song, *husena sāhebara badile hogi hasanāgi nāvu bandevu,* 'we went to the sage Husenasāheb, and returned entirely purified,' is by Siddheśvara, perhaps another name for Śaraṇa Basava of Gulbarga; or is he the teacher of the latter? This is a problem for the students of Karnāṭaka history to decide. Both the temple of Śaraṇa Basava and the mosque of Bande Navāj are in Gulbarga, on the left side of the railway lines, from Huṭgi to Madrās. The small hill of Bande Navāj is about three miles from Śaraṇa Basava's temple, popularly known as Siddheśvara temple. The Nizām used to make a pilgrimage to this mosque every year, bare-footed. There is a Hindu temple of Navakoṭi Nārāyaṇa, in the group of mosques at Bande Navāj. This indicates the unity of Hindu and Muslim spiritual ideals; for Siddheśvara and Bande Navāj were friends. This song used to be sung by Śeṭṭyappa, an advanced Sādhaka of Cadcan, whenever called upon by the Saint of Umadi, and he particularly stressed the line, *savi savi prasāda uṇḍevu.*

Hasan and Husein were brothers, being nephews of the prophet Mohammad. Ali was the cousin of Mohammad. There is a pun on the word 'Hasana' in the first line of the song. The poet says, 'we went to Husein Sahib, and became Hasana,' i.e., purified in soul. We came to realise the secret behind the

mosque, *masūtiyoḷagina mūla tiḷidu*, and prayed to God, who is merciful to all those, who are poor in spirit. We put on a tight loin-cloth, secured it by a fresh waist-band, held fast the five-fingered moving metal-palm (*pañjeya*), in memory of the five great Khalifs. We saw that *Pīra* who existed even before the sun and the moon were born.

The Saint of Umadi used to refer to the immortal nature of Guru or Pīra, as described in the song, *jo pīra merā baḍā auliyā*..... This poem is taken from the posthumous diary of the saint of Umadi. Six points in this poem deserve consideration: (1) The poet tells us that God gave him an ensign, an emblem, by means of which his spiritual progress became smooth, and he was ultimately able to reach the goal of his spiritual endeavours. Niśāna means a flag, and in Kannaḍa *kuruhu* conveys the same meaning viz., ensign or flag, which takes the aspirant safely to his destination through all toil and turmoil of life. (2) Secondly, it is suggested in the poem that forms, light, sound and colour, which a mystic experiences, are merely the outward correlates of the qualities of his heart; whatever the mystic experiences by any sense corresponds exactly to the stage of development of his own spiritual temper and capacity. His spiritual states may be measured by what he is able to see. Mystical experience and the quality of the heart correspond with each other. (3) Thirdly, the author of the poem mentions four colours, red, dark, blue and white, which correspond to *Rajas*, *Tamas* and *Sattva* qualities, and to the state beyond these qualities (*Nistraiguṇya*). They also correspond to the four states of consciousness: dream, sleep, wakefulness and super-consciousness or Self-consciousness (*Turīya*, the fourth state of the soul). The Theosophists interpret redness as rāga, darkness as vice, whiteness as purity, blueness as intelligence,

yellowness as devotion and greenness as jealousy. Thus the colours which a mystic sees correspond to his own internal emotions. (4) Fourthly, the poet speaks about his awakening of the Lord in the *unmani* state. It is not God who needs awakening; for He is always awake. It is man, who needs to awaken himself to the consciousness and presence of God. Therefore, all *Prabhātis* and *Bhūpālis* are out of place. A famous saint of the South used to say that *Kākadārati* (or *Bhūpāli*) means that we have to drive away the *Kāka*, the canker of sleep from our own eyes, and rouse ourselves to the consciousness of God. (5) Fifthly, the author of the poem speaks of the spiritual bath, as in Caraṇadāsa in Hindī. As a consequence of this the difference between the Slave and Master, Self and God, vanishes. The two names become one, and the whirlgig of existence ceases: *ānanda nahāyā, banda khudā dono bisargayā, be nāmaka nāma hokar rahatā nā rahā.* (6) Finally, as a result of the drinking of the mellifluous juice, the poet tells us, that the mystic is able to reach in that state the *Vahīd*, the one Reality, namely God. *Pyālā leve jāne, vahīd jāna pā.* This digression is essentially meant to explain the exact meaning of the term Pīra, used in the song, *husena-sāhebara.*

The Kannaḍa poet of the song, *husena-sāhebara*, continues, 'we saw the tall spiritual tiers, which were bedecked on four sides with four different colours—green, yellow, white and red. We became the spiritual mendicants, *fakīrs*, in the company of our Muslim friends, and partook of the remnants, *Prasāda*, of the sweet offerings to God, *savi savi prasāda uṇḍevo.* On the dark night of the sacred massacre, and in the pitchy darkness, we saw spiritual light all around us, and we lost ourselves in hearing the sweet sounds of the drums, and of the various musical instruments, *khatālayeṁbo katta-*

liyoḷage suttella jyotiya kaṇḍevu. Ultimately, we dismantled the *Taboots*, and came to know the secret behind them. We were the children of Śrī Siddheśvara, and were fortunate to secure his blessings.

After having considered in the previous songs the cumulative experiences of the other saints in Karnāṭaka, we may proceed to note a peculiar and unique experience, as described in the Vacana of Sri Basaveśvara, *nimma noṭa ananta sukha nimma kūṭa paramasukha.* He says, 'I experience extraordinary pleasure in seeing Thee. To see Thee is itself a source of happiness, and to be in communion with Thee is infinite happiness. The joy I experience in coming in unison with Thee is unlimited. A continuous vision of Thee generated in me an unspeakable love for Thee; the whole of my being is yearning to have an experience of Thee. The pores of my hairs are turned into eyes, and are looking at Thee. A continuous vision of Thee, Oh Lord of Kūḍala Saṅgama, has produced in me intense devotion, and all my senses are yearning to have an experience of Thee.'

This idea is expanded by Bhīmakavi in his Basava-Purāṇa. There we have an account of the sage, called 'Ghaṇṭā Karṇa,' who, on the analogy of the infinite number of eyes in the above *vacana*, is declared to have an infinite number of ears, hearing the unstruck sound of the infinite number of bells, supremely sonorous and overpowering, every cell of the brain serving as a sounding board and giving out the sound. The name *ghaṇṭā karaṇa*, instead of *ghaṇṭā karṇa* may be more appropriate; because in that case all the organs (*karaṇa*) would become the sounding bells. Analogous to this experience there are mentioned in the Hindī songs the experiences of every hair of the mystic becoming a lamp, illuminating the form of God, every hair

becoming a mystical sonorous sound, and colour, giving out the name of God in myriad notes, and colours, and the ecstatic bliss proceeding from every hair: *roma roma raṅga sārāre, roma roma ānanda upajā kari.* In Basaveśvara we have eyes, instead of lamps, sounds or colours. It is exactly in the manner of the thousand eyes of Indra, as Tulasīdāsa puts it, visualising God's form at the same moment, the curse of the sage Gautama having become a boon to Indra ultimately.

The next pada, *sai sai sai kuntidene,* is modelled on the style of the description of *santasabhā darśan* in Rāmadāsa in 'Dāsabodha' (1-9). There is in 'Dāsabodha' a very vivid description of the assembly of saints. 'While I was sitting for meditation,' says the authoress of this poem, 'I was able to visualise a large number of faces. I saw the *santa sabhā*, assembly of saints, where a number of sages, saints, yogins and fakīrs had taken their seats. I was also able to fully visualise Lord Śiva, who was presiding over them, *sabheyoḷage śivana noḍidene.*' 'How shall I adequately describe the nature of this assembly,' asks the poetess. *Vaikuṇṭha* itself seemed to have descended there upon earth for him, who realises the full significance of what was presented in the assembly to the vision of the poetess. The assembly was all lit up with stars, moving in the all-pervading crimson dust. The great Śeṣa appeared in designs of various colours—blue, green, yellow and red—each one of them being the unique form of God with a beauty that baffles description, *īśana rūpavu ondondu enu heḷali ā candā.* How very easy it is to find access to this God. What is wanted is only a sincere uprising of devotion in the heart. When the door of the heart is opened and God is visualised, there bursts forth the supremely reverberating sound in which I am drowned;

dvāra teredu avana noḍuve paranādadimmadoḷu muḷuguve.' For the first time such a statement has been made. In another Kannaḍa mystical song joy in meditation is compared to the fragrant balsam that is burnt before God, and it is stated that the joy should go on rising higher and higher, as does the smoke of the resin. You have only to open out your eyes and be able to see God. 'Where will you be able to see all this vision?' asks the Saint, and immediately herself answers, 'In the centre of your forehead, if you will. It can be seen only by him, who has transcended the three qualities, and has devoutly followed the great advice of his spiritual teacher. Such a great saint was the Saint of Niṁbargi, who had fully realised the nature of the *ātman* by yogic process, and had been able to merge himself in the personality of his teacher.'

In the next song by Cidānanda, *kaṇṇinolu kaṇṇu kaṇḍe, kāṇabārada vastu kaṇḍe*, 'I saw the Eye within my eye, and the vision that can never be seen by physical eyes,' are described cumulative experiences of a varied nature and of a very high order. The poet says, 'I saw the Eye in my eyes. I saw things which cannot be ordinarily seen; I saw God Śiva, wearing the serpent as an ornament. I saw in my eyes brilliant and dazzling light, and a shower of the glowing cinders. I saw the beautiful light of jewels, and a shower of pearls in my eyes. I witnessed a rain of jasmine flowers. I saw the sages and saints. I saw the attributeless God. Finally, I saw my Guru Cidānanda himself.'

The last song of this group is of Saṅga, *bā bā bā enna mohada manasa*, 'come, Oh my darling mind.' A very valuable advice is addressed to the mind in this song. In a similar vein Nijaguṇaśivayogi calls his mind, 'a dear cuckoo' in order that it might help him willingly on the spiritual path. He says, 'Oh my mind, thou art like a dear, beautiful and

wise cuckoo. Formerly when the mind of Śiva was affected by *kāma* (lust) on seeing the enchantress, the Supreme Soul let off Śiva scot-free, but killed the God of love. Thou slowly winnest to Thyself even those, whose minds are affected by beautiful women.' In a similar strain, Cidānanda addresses his mind as a dear child, and says, 'Oh, my dear mind, thou hast the power, if thou wilt, to confer beatitude on saints and sages, *yati muniśvararige gatighaccu kūsa.* Thou art like a naughty child, refusing to know thyself; but if thou knowest thyself thou art in reality the royal swan, *nindu nī tiḷidare nīne rājahaṁsa.* It is not difficult to please God or Guru; if thou art pleased, all the three worlds would be pleased. Oh my mind, decipher and understand the foundational *mantra,* belonging to the primordial spiritual "school," and tell me secretly the news,which transcends space and time, as also the beginning and the end of all things, *mūla-sāli-bīja-mantra-odu-kaliyuva manasa, ādi anādi ācikina suddi kaddu heḷu kūsa.*' The spiritual school established by the Saint of Niṁbargi was praised by his great disciple, the saint of Umadi, saying that such a spiritual school, where the lessons in the realisation of God are taught so very easily and yet effectively, cannot be found from one end of India, Benares, to the other, Rāmeśvara. The poet Saṅga requests his mind to submit to the kind-hearted Guru, and by his grace conquer death. He says, 'by performing meditation, you will be able to understand the meaning of spiritual experiences of *nāda* (sound), *bindu* (form) and *kalā* (light), and you would roll luxuriously in the topmost canopy in the blue palace of the brain, *nīlamaneyoḷu melamaṇṭapadi loḷyāḍu.* You will be able to drink to your satisfaction, draught after draught, of the mellifluous juice with full knowledge of its nature, and to lull thyself to sleep in the cradle of the space-

less void: *aritu amṛta gaṭagaṭa kuḍiyuva manasa, baṭṭabaila toṭṭiloḷu malaguva kūsa.* You can shine with illumination more brilliantly than camphor, lit up with a flame, and burn yourself into non-existence in the company of the great saint, Saṅga.

CHAPTER XVIII

SUPERNAL EXPERIENCE

We shall deal in this chapter with the supernal experience of Karnāṭaka mystics which consists in seeing the Form of the Self. This is cumulative experience on a higher level. The first song, *sadā beḷagutade jyotiyu*, 'here shines ever before me the brilliant divine light,' is by Nirupādhisiddha, and is a general introduction to the highest ascent. Nirupādhi speaks of God as capable of being seen here and now, and advises us to test the reality of the experience. He also speaks of God as shining disembodied in the empyrean, without touching the body of Nirupādhi, and describes him as an ultimate doer (*kartṛ mūruti*).

In the second song, *artiyāgi* (also arthiyāgi), Mahipati speaks of an all-pervading sun-light without the sun and moon-light without the moon. He advises us not to deliver ourselves over to plentitude of words, but to see the beautiful form of God inside the heart, and ultimately speaks of his unison with his own self: *anudina mahipati tāne tānādaddu.*

Then follows the song, *peḷalaḷave svānubhavada sukhava mānini*, 'Oh respectable lady, I cannot describe in words the bliss of self-realisation,' by Kalmeśvara, who is probably Hāvinahāḷa Kallayya, a contemporary of Basava. In this song he speaks of the stomach being full without partaking of any food, the belching out of joy, apnoea or *kevala kuṁbhaka*, the humming sound of the great black bee, and the vision of the 'primeval person' who stood before him.

The fourth song, *kaṇṇinoḷage noḍi kaivalyava nīvu kaṇṇu tuṁbi*, 'see in and before your eyes the very heavens fully,' by

Purandaradāsa is one of the supernal experiences, the historicity of which must be traced. The highest experience of the Self is here expressed in the line, *tāne tānādaddu tiḷiyabeku*, 'one should realise the fact of oneself having become the actual Self.' He speaks of the radiant jewel, of stars of gold, of hearing the sound of *Oṁ* in a state of *unmani*, and of becoming one with his own Self.

Then follow three important poems which are on a new and a higher level, referring respectively to (1) the motions of God, (2) the supersensuous experience in relation to absolute or nirguṇa Reality, and (3) the cradle-song of the birth of the spiritual son (the Self). The first relates to the extraordinary '*ugābhoga*' by Purandaradāsa, which is on a new and higher level than the poems previously considered. The latter mentioned merely the experience of the Self, while this *ugābhoga* discusses the motions of God. This one reminds us of another verse by Jagannāthadāsa. Both these are paralleled in the *Īśāvāsya* Upaniṣad, in Tukārāma and in Nāmadeva, the poem in Tukārāma being most famous: *nijalyānen gātā ubhā nārāyaṇa.*

Another deviation from the usual path is the poem by Mahipati, *kaṇṇāre kaṇdevu cinmayada rūpā*, 'we saw with our own eyes the form of pure consciousness,' in which cumulative experience is expressed in relation to absolute or nirguṇa Reality.

Finally, we have the famous poem by Śivaliṅgavva, *magā huṭṭidavvā*, which is devoted to a description of the birth of the spiritual son (the Self) in a cradle, which she touches (muṭṭi tūgi) and swings so as to reach the highest empyrean (*gagana*).

In the first poem, *sadā beḷagutade jyoti*, 'before me ever shines the light of God with his indescribable glory and form,'

the saint Nirupādhisiddha discribes his experience of God as untouched and untouchable, as regnant in the sky, and as very dear to him. The poet says, 'the light of God is constantly shining in the lotus of my heart. Behold, Oh friend, this it is; here it is,' *ako ide ilyada, noḍu sakhī*. It is seen everywhere, filling the universe. When you are sitting alone entirely by yourself, and when an inexpressible lustre fills you completely, you have to be deeply obliged to your spiritual teacher, who is the very embodiment of spiritual knowledge, for having given you that experience, *svānubhavada khūna torisida jñāna mūruti*. When you merge yourself in your Self, and attain entire unison with your Self (*tanna tāne beredu*), and when you have lost the consciousness of your body in the blissful enjoyment of the Self (*nija sukhadalli mai maredu*), then you will get this experience and visualise the Reality, here, there, and everywhere; it is wholly a subtle matter known only to the wise, who have realised it, *alle houdu, ille uṇṭu, balla janarige solla sūkṣmavidu*. That will be the time for you to decide between the true and the false in the mystical experience. The form of God, without touching the body of Nirupādhisiddha, shines disembodied in infinite space, *merevudu bailoḷage*. It becomes identical with the Absolute, marked by *sat, cit and ānanda* (*sattu, cittu, ānandavāgi*), 'being full of bliss, God is untouched and untouchable; God is regnant in the sky, and shines as a supreme creative power (*kartṛ mūruti*), wherever the eye is cast.'

Next we shall consider the song, *artiyāgi banni aritu noḍuva gurumūrtiyinda*. It seems to have been composed by a disciple of Mahipati, whom he calls a Sadguru. It contains many strange words, and though it has got good ideas, it is not on the usual high literary plane of Mahipati. Mahipati

realised his Self, got really merged in Reality, and here he gives a vivid description of the sunlight and the moonlight. That Mahipati saw his own self constitutes the main reason why this song is included in this chapter on supernal experience. He says, if you want to see God, you should approach with love and devotion, so that you may be able to see and know him by the help of the Guru, and then you would surely become entirely merged in God by his grace. 'What shall I say? There is all-pervading sunlight filling up all space, even when there is no sun. This fact is known only to the self-realised person, who loses himself wholly in the entirely self-conscious state of his soul. It is not something which can be expressed in profuse and plentiful words. It is a state of pure and absolute knowledge (*aravu sthāna*). It is a matter to be known only after having intimate and presonal experience of God, who is our very life-breath.' Rāmadāsa also states that 'God is our very life, and we should not be indifferent to Him.' There is intense and brilliant moon-light without the moon, covering the whole surface of the earth; and all our senses are continuously engaged in enjoying it with great delight. Inside the heart, there is a supremely beautiful divine Form of the highest quality, and from it is overflowing intense and radiant happiness, which comes only when the working of the mind stops; and it is in reality the very embodiment of the bliss of Brahman. It is very helpful to those who have been trying to realise Brahman. 'Rāja-Yoga does not admit of any difference between mind and its object, between mine and thine, and between devotee and God. My great teacher Mahipati attained to a continuous unison with his own Self.'

We now proceed to the consideration of the next song by Kalmeśvara. At Hāvinhāḷ near Nimbargi, there lived a saint named Hāvinhāḷ Kallayya, a contemporary of Basaveśvara.

It is surmised that he might have been called Kalmeśvara. Kalmeśvara in his song, *peḷalaḷave svānubhavada sukhava mānini*, tells us that it is impossible to find adequate words for the description of the invaluable bliss of self-realisation that one experiences within oneself. He then proceeds to describe the psycho-physical effects of the experience thus: 'When I began to feed on that bliss, I became immersed in it and lost the consciousness of my body. By placing my heel firmly on the *mūlādhāra cakra* I ascended to the peak of the central ventricle. My stomach became full without my partaking of any physical food, and I began to belch out joy with the result that the motive power of my senses came to a complete stand-still; all excitement and feverishness ended; all my senses became absolutely calm and quiet. With the cessation of activities of my senses, my breath, which had already become very meagre, now vanished altogether.' This is the state of apnoea or *kevalakuṁbhaka*.

Then are described the mystical effects of the experience of self-realisation. 'I heard inside myself, the spiritual sound, like that of the sportive humming black bee, and I was filled with invaluable bliss. From among the immanent sounds that I heard, a subtle over-flowing sound rose up, and became all-pervasive. And inside and outside I became continuously filled with the highest illumination, and I saw light transcending the light of a thousand suns. The primeval person showed (*hoḷedide*) himself to me in the uppermost canopy of the brain, and stood (*nintide*) before me in a flood of illumination. When my self-consciousness came to an end, I became one with Brahman itself.'

Next comes for our discussion a song that describes the absolute or God in his *nirguṇa* aspect. Such an idea is rare in Purandaradāsa, and hence the great importance of this poem, *kaṇṇinoḷage noḍi kaivalyava nīvu kaṇṇu tuṁbi*, 'witness with your own fully dialated eyes the flight of the

alone to the alone.' This song may be very profitably compared to another song of spiritual experience of Purandaradāsa, *kaṇḍe nā kanasinoḷu govindana*, where he tells us that he saw God Govinda in his dream.

He says, 'if you want to see the flight of alone to alone, you can see it with your very eyes, which get filled up with the vision. It is ineffable, and can be had only by firmly relying on Guru's grace. In the house of darkness, i.e., in the innermost recesses of your heart, there, is a radiant jewel; and you can see gems and jewels, if you will. Look at the lustrous stars of gold, which are shining with great brilliance. Reach the state of *unmani*, and listen to the spiritual unstruck sound of *Oṁ*. Honour the sages and receive from them the strength of all kinds, both moral and spiritual, which they can bestow without any lessening in their own spiritual equipment' (cf. *koṭṭare tīradanthadu*). It is the spiritual wealth, as described in another song by another mystic, which is never diminished by giving it away howsoever liberally to others. 'Look at God, who is standing on the peak of your mind, or sitting up on the tip of your nose. Bow down in all humility to the form of God, which is appearing equally both inside and outside yourself. Life is evanescent, but while it lasts try to merge yourself in God, and when you have reached that state, you will find that you have become your own real Self.'

In the next song from the group known as *ugābhōgādigaḷu* of Purandaradāsa, namely, *malagi paramādaradi pāḍalu*, the poet describes one of the most important supernal experiences. He tells us that 'when the devotee sings the praises of God in a sleeping posture, God sits up to listen to them; if he praises God in a sitting posture, God stands up to listen to it; and if the devotee prays in a standing posture, God listens to him in a pleased and nodding pose; and if the devotee praises God while nodding himself He throws open the doors

of heaven, makes him the master of heavens, and allows him to plunder its treasures.' In almost the same strain Jagannāthadāsa describes his experience. Only in the last line there is a difference in the experience stated. 'If the devotee himself begins to dance,' says Jagannāthadāsa, 'God would be entirely at his disposal, He would favour him and would bless him completely.' He adds further that poor human begins unnecessarily welter in misery, as they do not know, how easy it is to win the love of God, who does not tolerate even for a moment separation from His beloved devotees. Apart from these minor changes, the two great mystics agree in their description of this supernal experience. These ideas in their poems stand intimately related to almost similar ideas expressed in the Upaniṣads, and in Nāmadeva, and Tukārāma. In the Upaniṣads, we are told how the *ātman* moves far away, though sitting at a particular place, or sleeping. Here the motions of the *ātman* or God are not related to the motions of the devotee. The devotee only apprehends them probably on account of his inner emotions. Emotions are, therefore, higher than motions. In Tukārāma we have an *abhaṅga* in which he says that, 'if a devotee sings God's praises while sleeping, God Nārāyaṇa stands up before him (*nijalyāne gātā ubḥā nārāyaṇa*); if he performs *kīrtana* in a sitting posture, God begins to nod. If the devotee stands up and repeats the name of God, God Govinda begins to dance in a variety of ways; if the devotee utters the name of God while walking, God presents Himself both behind and in front of the devotee.' Tukārāma says that, 'God is exceedingly fond of *kīrtana*, and runs to the rescue of his devotee for the sake of His name.' Nāmadeva expresses almost the same ideas in his *abhaṅga*. He says that, 'God dances with His devotee, if the later proclaims His name while standing

and with devotion.' In all these expressions one factor is common, namely, when the devotee sings while standing, God dances in joy, there being slight changes in other respects. This unanimity of the saints in their description proves the experience to be universal and to be of the highest kind. Above all there is the supernal experience, where God does not move even when the devotee moves, circumambulates or encircles Him.

In the next song, *kaṇṇāra kaṇḍevu*, by Mahipati, we are told that, 'he saw the form of God as pure consciousness with his own eyes and within himself.' Here we have a description of Brahman in absolute form, given in neuter gender. 'The spirit appears before us as an Eye before the eye; it is within the eyes and yet would not allow itself to be seen by the eyes. The vision of such an eye by the wise brings Merit.' It must be remembered that it was on account of the cumulation of previous merit that the Eye was ever seen at all. But when the 'Eye' has once stood before the eye, it brings on further merit. It seems that God always rewards his devotee by giving him compound interest. In the song, *kaṇṇinoḷu kaṇṇu kaṇḍe*, another Kannaḍa mystic further states that with the help of this Eye he saw all spiritual things, which could never have been seen by the physical eye, the very Form of God, Brahma and Hari and so on. After this process of vision, we have the process of audition. 'The spirit is in the sense of hearing, and yet it would not allow itself to be heard.' Mahipati tells us that God is identified not merely with the object of audition, but with the process of audition itself, '*keḷikeye tānāgihudu*.' And the result is that after such an accumulation of these attentive and acute auditions, we have, what the poem calls, an experience of an accumulation of reverberating sounds of different kinds: *ghelenisuta ghoṣagaisuvudu*. I re-

member very well, when I visited the Maṭh of Śrī Kāḍasiddheśvara near Kolhāpur, a quarter of a century ago, a number of different kinds of bells, of different kinds of timber, and pitch and resonance, was massed together in one lump in such a way that when one bell was struck the whole concourse of bells was struck, and it produced the sort of combined sound (*ghela*), which Mahipati is speaking of. Such a cumulative sound is one of the experiences which falls to the lot of a few aspiring mystics. After vision and audition we have got what Mahipati very happily calls the vision of the Godhead. '*Mūḍuta, āḍuta aḍagutalihudu,*' God comes on playing like a child, hiding, slightly revealing and playfully presenting Himself in full form. This is the experience of so many different saints of the different provinces of India. Tukārāma, for instance, had an experience of this kind, when he describes the Form of God as that of a child, that came crawling on all fours towards him: '*na sāṁvaritā āli bālavēṣe javaḷi.*' Purandaradāsa also talks about God as *kūsu*, a child, in his famous Pada, *kūsu kaṇḍīra.* The great woman saint of Jath, Śivaliṅgavva, has composed a fine poem entitled *magā huṭṭidavvā*, which we shall consider presently. 'The form of God makes its slow appearance, *mūḍuta;* then it conceals itself for a time, *aḍaguta,* and disappears for a while.' Such a kind of drama God plays before the vision of the aspiring mystic, says Jñāneśvara also. So when these experiences have been attained Mahipati speaks of a peculiar phase, which I might call the 'paradox' of spiritual experience. Students of ethics have known that there is a so-called 'paradox of hedonism.' If you pursue pleasure you will never get it; you will *get* it, only if you *forget* it. Similarly, if you try to see God, He will disappear; but if you turn your face away from Him, He will appear before you in the same direction, towards which you

turn your face, as did Kṛṣṇa before Arjuna, which has been beautifully described in the eleventh chapter of *Jñāneśvarī*. It is not merely audition, it is not merely the vision of God on the other side, but if you go to touch God, He will refuse to be touched; *mūḍuta aḍaguta*, says Mahipati, like Rāmadāsa, who says, *dharū jātā dharitā naye*. His subtle movements He will not bring to the notice of the aspirant, *suḷuvu tanna tiḷiyagoḍadu*. This *suḷuvu* is very familiar to all those who have been living a life of devotion to God, when all of a sudden unheard of and unseen movements from God, bring about the result at which we have aimed all the time. You will not be able to see it, if you go to see it; you cannot reach it, if you try to grasp it. If you do not go to see it, it will manifest itself fully in its refulgent fundamental Form. And so Mahipati says, 'it remains in its own foundational glory,' *tanna nele nibhadoruta*. You cannot in any better way characterise it than calling it the glory of foundation. It remains in its own substratal glory; it refuses to be seen, or heard, or touched, or its movements watched. It may be pointed out here that devotion is an anabolic, while beauty is a metabolic, and sublimity a catabolic emotional ecstasy. Finally, Mahipati says that this vision of God remains steady before the mystic, when he is in the company of the saints. When alone to himself, his mind may not be so equitable or equipoised; but when he is in the company of the saints, it remains absolutely steady, untouching, unmoving and equanimous, which may well be regarded as the highest of spiritual experiences. It is stated in *Bhāgavata* that God is sure to be found and fully realised in the company of His devotees (*uttamaroḷage*), who sing His praises.

We now proceed to consider the last song of this group, *magā huṭṭidavvā*, from the great lady mystic, Śivaliṅgavva,

a prominent and advanced disciple of the Saint of Umadi. In the prime of her youth, she lost her son, and took to her spiritual practices with great zeal, and as a result of her great devotion to God a new spiritual son was born to her, i.e , she had the mystical experience of the vision of the spiritual child, which she has described in the present song. Mīrābāi the great saint of Rājasthān, had also lost two of her sons, and perhaps she might have had such an experience to keep her steadily progressing in her spiritual life.

She states in her ecstatic joy, 'a son is born to me, and he put an end to all my attachment to self and consequently towards the world. He put an end to all my future lives. He is a veritable magician born; for after nine months' pain all over my body, he was born to me without touching my body. He is one who is entirely beyond all illusion. When he was born, my whole house was filled with illumination.' Similar was the experience of Devaki, when Kṛṣṇa was born to her in the prison, where she was kept by her brother Kaṁsa. A similar story is told about the birth of Allama-prabhu, a child, which was neither with qualities nor without qualities. A reference to the spiritual infant plays a very important part in the mystical literature of Karnāṭaka, as is evident from the songs, *kūsina kaṅdīrā* of Purandaradāsa and *aḷutidyā kandā* of Kūḍalūreśa. 'At the time the son was born to me, I saw,' says the poetess, 'all kinds of lights and colours in myriad forms, such as the crackers that send forth arrows, and produce flowers of variegated colours and lights; and in the midst of the terrible throes, a veritable son was born to me. I prepared for him a strong cradle of five colours skilfully mixed. I touched the cradle with my own hand, and gave it a swing to the empyrean. I gave him a name, and sang cradle-songs to him. All this is due to the

grace of the Guru of unfathomable greatness of Śrī Nimbargi Mahārāja. I prostrated before him in absolute submission and on account of his grace I got this son.' In his poem, *tatta hindolavā*, the Hindī saint, Gulāl, says in almost the same strain in his post-ecstatic ejaculations that the Self is a child in the cradle of Reality. The cradle is miraculous, having no poles to support it, no ropes to attach it to the poles. The bells attached to it ring continuously and lull the Self to samādhi. The spiritual teacher gives it a swing, and the cradle leaves the world altogether, and flies into the empyrean, and the Self, the supreme object of love, becomes dissociated with the world, and entirely transcendent.

CHAPTER XIX

EFFECTS OF GOD-REALISATION—PART I

We shall now discuss the various effects of God-realisation about which the Karnāṭaka mystics speak in eloquent terms. In the present lecture we would deal with the liberative, cosmical and intoxicative effects of God-realisation, and in the next with the moral, beatificatory and theopolitan effects, produced on the perfected mystic.

With regard to the liberative, cosmical and intoxicative effects of God-realisation, we may study the topic with reference to the seven songs we are going to examine. The first two songs deal with the liberative effects, namely, with the state of *jīvanmukti*, about which the Kannaḍa saints are eloquent. The next two pertain to the cosmical effects of God-realisation, namely, the vision of God in all forms of existence. The last three songs portray in an exquisite manner the intoxicative effects, namely, the divine lunacy, which fills the mystic with exceeding joy, consequent upon his partaking of the wine of God's name, and lifts his associates also out of the pit of worldly existence.

We will first proceed to a classic description of freedom from rebirth of a realised soul. It has been presented to us in the poem by Kūḍalūreśa, *guruve nimmājñeyanu mīrade naḍedavanu naranannali beḍā paramātmanu*, 'Oh my master, he, who implicitly obeys your orders, can't be called an ordinary man; he is verily the supreme Self!' 'Having set aside the barriers of caste and creed, and having put an end to the rounds of birth and death, the saint attains identity with the God-head, and becomes a benefactor of humanity.' This

view of freedom from rebirth of a liberated soul, adumbrated in the present poem, is exactly on par with the oft-quoted utterance of Bādarāyaṇa: *anāvṛttiḥ śabdāt* (*IV.4, 22*) '(of them) there is non-return according to the scriptures.' Gulāl, a compeer of Kūḍalūreśa, has given us his post-ecstatic utterance, *ab nahin āvana jāvana ho*, 'now there is no coming and going'; after reaching the transcendent state, there is no return of the Self again to the world. The same idea is also re-echoed in the famous utterance of Kabīr, *amar hoya kabahuṅ na marain*, 'he becomes immortal; he will never die.'

Kūḍalūreśa proceeds to point out the saint's non-return to this world by citing a number of illustrations; when milk, after passing through the stage of curds and butter, has once become ghee, will it ever be transformed into milk again? Similarly he, who has become identical with his own real Self, as the ultimate object of realisation, can he ever embrace again worldly life, and get entangled in it? When a river, after taking its origin in a mountainous region, has reached the ocean, will it be ever possible for it to flow back again to its original source? Likewise, would be the state of one who has realised his pure ultimate nature. If he has to live in the world, the manner of his living in it will be entirely different from that of the ordinary people. True, that a pearl is born from water; but when once it is formed into pearl, will it be ever possible for it to revert to its original condition of water? So also a man who has realised his ultimate spiritual nature, shall never be born again, and he will remain ever merged in an extremely blissful condition. Can a man, who has learnt the *mantra* of Garuḍa, be ever affected by the poison of a serpent, if he ever happens to suffer from a serpent-bite? Will a disciple, who remains untouched by the quagmire of sensuous pleasures, be ever affected by good or bad actions?

In like manner, one, who has transcended the limitations of caste, even though born in a caste, will never be affected by the considerations of caste.

Kūḍalūreśa declares that the saint, who is one with 'spiritual light,' renounces everything worldly, and becomes famous as a donor of the gift of spiritual life to others. The vexed question, 'is immortality personal or impersonal,' need not bother us here. Suffice it to say in the words of Jñāneśvara, that immortality is phenomenally unreal, and noumenally real, the saint having attained identity with the God-head in this very life.

In his song, *iddarirali deha hodare hogali*, 'the body may live or perish,' Girimalleśa speaks of *jīvanmukti* from the loftiest planes of spiritual height. He depicts the manifold characteristics of a realised soul, which may be studied under four heads, namely, yogic, psycho-ethical, metaphysical and mystical. The God-realiser rises superior to the considerations of the body, and is indifferent to its growth or decay, because he has attained to liberation, while living and though living.

As regards the yogic aspect, Girimalleśa asks, 'who cares, whether the body lives or perishes, when the highest *āsanas* and *mudrās* have been successfully practised, and when, after a bath in the confluence of the two rivers, Gaṅgā and Yamunā, Iḍā, Piṅgaḷā and Suṣumnā, meditation has become a constant rule of life?' In a similar vein, Kabīr talks about the Self's taking a bath at this confluence. Those, who are familiar with the yogic physiology, know that the confluence is where Iḍā, Piṅgalā and Suṣumnā meet, where the so-called Gaṅgā, Yamunā, and Sarasvatī meet. All these three nerves meet in the lateral ventricle, where the consciousness of the aspirant takes a bath, after which, the

aspirant bids good-bye to all considerations of the body.

As regards the psycho-ethical aspect of *jīvanmukti*, we are told that the saint becomes indifferent whether the body lives or perishes, since he has successfully stopped the wanderings of the mind, and his accumulated actions (*sañcita*) have been finally destroyed. Here we see Girimalleśa's great mastery over the Vedāntic philosophy, especially the doctrine of *karma*. The law of *karma* may be looked upon as the law of universal causation on the one hand, and the law of conservation of moral values on the other. That nothing happens by caprice, that there are immutable laws which govern the phenomena of the universe, that, in short, there is an eternal moral order in the universe is the first aspect of the law of *karma*. That no voluntary act goes unrewarded either positively or negatively, that the potency to bear fruit is inherent in *karma* or action, is the second aspect of the law of *karma*. A few critics of Indian thought hold that this doctrine smacks of the denial of human freedom. The doctrine, according to them, preaches determinism, and consequently a kind of fatalism. And if there is no freedom of will, the whole ethical edifice crumbles to the ground. But this criticism cannot be justified. As a matter of fact, the law of *karma* holds the individual responsible for his acts, and forbids him from attributing his acts to caprice, or to the will of God. The moral tenor of the law of *karma* takes us out of despair. Its benign message is that no sinner is eternally damned, and that it is never too late to mend. No doubt, so far as our past actions are concerned, we have to enjoy the fruits or suffer the consequences. But the future is in our hands. We are the architects of our destiny. So far as the future is concerned, we are free to determine it, as we desire. Thus the doctrine of *karma* contains within it the two elements of

determinism and indeterminism; determinism with reference to the past, and indeterminism or freedom for the future. Girimalleśa tells us that for a *Jīvanmukta*, all accumulated acts have heen destroyed. The law of *karma* being inexorable, none can escape its rigour. How can we get rid of the fruits of our past actions? The past actions, beginning to bear fruit, can be exhausted only by experiencing the fruit thereof; *prārabdhakarmaṇāṁ tu bhogādēva kṣayaḥ*, is the verdict of Bādarāyaṇa. On the contrary, Ekanātha, the great saint of Mahārāṣtra, says, the fruits of actions begun are also destroyed by the grace of God, *eka janārdani bhoga prārabdhācā harikṛpe tyācā nāśa āhe.* In like manner, Girimalleśa says that for a liberated soul accumulation of actions (*sañcita*) comes to an end.

The saint never bothers as to whether the mortal coil lives or passes away, when once he has understood the real nature of the three material sheaths of the soul, the gross, the subtle and the causal, and when the distinction between the past, the present and the future has been effaced. It may be noted that the Sāṁkhya philosopher develops the conception of the gross body and the subtle body, which latter is already adumbrated in the earlier work, the Praśnopaniṣad. The gross body is made up of the five elements, while the subtle body, which the Sāṁkhya philosopher calls *liṅgaśarīra*, is composed of *buddhi*, *ahaṁkāra*, sensory and motor organs, and *tanmātràs*, the subtle elements. The subtle body does not perish with the death of the gross body, but it accompanies the soul to its next abode. *Vijñānabhikṣu*, the noted commentator of the Sāṁkhya Sūtras, speaks of the third kind of body, namely, the causal body. The mystic, having known the real nature of these three bodies, becomes free from their bondage.

Girimalleśa makes another important point here. He

says, that for a perfected soul, all distinction of time are wiped out. Taylor has admirably pointed out that time is the measure and expression of the yearning of the individual to fulfil his dissatisfied aspirations. It is an indication as well as an experience of his unfulfilled cravings. Just as for the Absolute, all 'ought' becomes an eternal 'is', similarly for a perfected mystic, who is an ectype of the Absolute, no desires remain unfulfilled; and therefore, the distinction between the no-longer, the now, and the not-yet, vanishes for him.

Finally, so far as the mystical aspect of *jīvanmukti* is concerned, Girimalleśa says that the saint heeds not whether the body survives or perishes, when he has strengthened his meditation by means of the primeval *mantra*; when his mind is filled with the remembrance of the Reality, which is higher than the highest; when as per instructions and by the grace of the spiritual teacher, he has seen the spiritual form of God with his own eyes; when he has seen the Eye within the eye, and when he has visualised his own Form, as in a mirror. Jñāneśvara, the greatest of the Mahārāṣtra mystics, is unsurpassable in his description of the vision of the Self as in a mirror: 'Kṛṣṇa and Arjuna were like two clear mirrors, placed, each against the other. Arjuna saw himself along with God in God, and God saw Himself along with Arjuna in Arjuna, and Sañjaya saw both of them together. When one mirror is placed against another, the difference between the original and the image vanishes. When one mirror is placed before another, who can say, which reflects which?'

Thus does the individual self become identical with the universal self. The self now becomes, according to Girimalleśa, the eternal spectator of all existence, *sarva-sākṣī*. And on account of the yogic, psycho-ethical, metaphysical

and mystical characteristics, the released soul becomes the purifier of the entire universe. Rāmadāsa has already told us that places of pilgrimage become purified, when the saint visits them. Other people think that they should pass away at a holy place and that their body should fall on the bank of a holy river. But the saint, being eternally liberated, becomes the sanctifier of all existence. We thus see how Girimalleśa is well-acquainted with such highly philosophical concepts as accumulation of *karma*, gross, subtle and causal body, eternal spectator, and so on.

Coming to the cosmical aspect of the effects of mystical experience, as depicted in the next song, viz., *tanna tā tiḷidamele inneninnenu*, 'what else remains to be known when one has realised one's own Self?' we find Mahānta elaborating his experience of cosmic consciousness, which is really a high watermark of spiritual realisation. When the individual limitations break down, the saint attains to atonement with all creation. He takes his lodgement in the universal life, and realises his identity with man, nature and God. Having realised God in every nook and corner of the universe, and in fact, in all forms of existence—cosmic, psychic, epistemological and mystical—the saint plunges himself into a wonderful rapture.

Knowledge of the self implies, according to Mahānta, knowledge of every kind of comic existence. We are reminded here of the profound philosophy of Green, who having proved the existence of the spiritual principle in nature on the analogy of the spiritual principle in man, states that all human spirits are reproductions of the eternal Spirit. A great poet in his poetic fancies felt the fundamental truth that the spirit is immanent in nature, and gave expression to his feeling in the following memorable lines;

Little flower, if I could but understand
What you are, root and all, and all in all,
I should know what God and man is.

If a poet can be so eloquent, how much more vehemently should a mystic assert that nothing remains to be known, when the Self, the highest Reality, are known ! When he has realised the one Self, pulsating everywhere, in the cosmic psychic, epistemological and mystical realms, he becomes the whole universe himself, and the notion of difference vanishes entirely from his illumined consciousness.

Mahānta portrays the various phases of the experience of cosmic consciousness. One must realise, he says, one's identity with all cosmic existences, such as earth, water, light, wind and space, as also with the sun and the moon and the stars, in fact, with the whole universe. The co-ordinated operation and integration of the laws of nature imply the existence of a conscious principle, call it spirit or soul, and it is this spiritual principle which Mahānta visualised, and by which he could identify himself with all forms of cosmic existence.

Mahānta proceeds to tell us that one must also realise one's identity with all psychic existences, as well as tongue, nose, eye, ear, skin and heart, in fact, with all sensory and motor organs. By the by, one may note that it is the self, or the unity of apperception, as Kant calls it, which brings together the sensory and motor organs. The existence of an ordered unity in the sensory and motor organs implies the presence of a spiritual principle in the individual, and it is this spiritual principle, underlying the sensory and motor organs, which the mystic visualises, and thereby identifies himself with all forms of psychic existence.

After realising one's identity with the cosmic and psychic existences, the poet goes on to say that one must also realise one's identity with the microcosm as also with the macrocosm. The macrocosm contains the microcosm and the microcosm mirrors the macrocosm. Mahānta tells us further that one is himself all existences implied in numericals such as a lakh, a thousand, a hundred, ten, nine, eight, seven, six, five, four, three, two and one. These numericals are cryptic in their nature and may be explained in the following manner: one, soul; two, duality between nature and spirit; three, *guṇas*; four, states of consciousness; five, *mahābhūtas*; six, *vikāras*; seven, *cakras*; eight, *madas*; nine, doorways; and ten, *indriyas* and so on.

As regards the epistemological aspect of the cosmic consciousness, we are told by Mahānta, that one is also identical with all epistemological existences such as Truth, Appearance and Reality. We may compare this idea with that of Bradley, the absolute idealist. Students of Vedānta, however, would remember that Śaṅkarācārya recognises only two, namely, *satya* and *anṛta*. Mahānta makes one further important statement: he who dies, he who weeps, and he who carries him on his shoulders, are all one; he who knows, he who forgets, and he who mingles with them (*bereta*) are all one.

We have noticed above how the realised soul becomes identical with all forms of existence, cosmic, psychic and epistemological. I quote in this connection what I wrote in my work on the Upaniṣads, 'this is as much as to say that the object, the subject, and the subject-object relation all become one. We are familiar with the post-ecstatic monologue of a mystic preserved for us in the Taittirīya Upaniṣad where the saint sings his song of universal harmony..... 'I am the food..... I am the food-eater..... I am the

maker of their unity,' which utterances only mean metaphysically, that he was himself all matter, and all spirit, as well as the connecting link between them both; and epistemologically that he was himself the subject-world, and the object-world, as well as the subject-object relation, a stage of spiritual experience which has been well characterised by a modern idealistic thinker as a stage where the difference between the field, the fighter and the strife vanishes altogether.' (A Constructive Survey of the Upaniṣadic Philosophy, p. 352.)

The annihilation of differences, which are themselves the result of narrow and limited experience, is brought about by the widening of the consciousness, till it attains to unison with the ultimate Reality. When one is blessed with such a unitive experience, one is himself the All, as well as the One. There remains no difference between the teacher and the disciple. In fact, this unity is indescribable and inexplicable. Thus the unique cosmic experience finds its consummation in the attainment of unity with the Maker.

We will now consider a fine poem, namely, *dṛṣṭiyoḷage dṛṣṭi nintitu*, 'the sight got fixed up in sight,' by Bhavatāraka, where we have an exquisite description of the vision of the infinite, from the earth to the very empyrean itself. The mystic experiences a rapturous vision of the immaculate Spirit, whereby the whole world looks transfigured. The contemplative type of mystic differs from the psychological one in laying stress more or less on philosophic thought. In the present song from the sage Bhavatāraka we have a vivid philosophical account of the experience, *dṛṣṭiyoḷage dṛṣṭi nintitu*; 'when the eye stood fixed in the Eye, then a miraculous phenomenon occurred; the visible world disappeared,' *dṛṣṭavellā naṣṭavāyitu*. The vision of the Eye before the eye implies an absolute destruction of the sight of the world.

A second point which Bhavatāraka stresses is surely a philosophic one, and it is very interesting to see how he gets his clue from the Sāṁkhya philosophy, and improves upon it. He tells us that to begin with, there were the five fundamental elements; and as Sāṁkhya philosophy would have it, these five produced the twentyfive; and yet Bhavatāraka tells us that these twentyfive did not remain dis-separate. They remained one and unified. In such a unity in complexity, he tells us, he became all the twentyfive. And carrying our memory back to old scriptures, Bhavatāraka tells us, that when he, as an individual spirit, made his appearance in this world, he descended into this complex of the twentyfive elements, so much so, that he ultimately identified himself with these twentyfive. We are familiar with this phenomenon of the descent of the spirit into this complex of entities in Aristotle, in the Bible, and even in the Vedas. Aristotle talks of a god-like activity from without coming to inhabit this complex of different elements. The Bible tells us that God breathed into the nostrils of man the breath of life, and vivified a tenement of clay. And in the Vedas we have the famous utterance, *asthanvantaṁ yadanasthā bibharti*, 'the boneless soul made a bony tenement for himself.' In this conception of Bhavatāraka, the contemplative mystic, we have got an idea of the descent of the spirit into the complex of the different elements in such a way that the individual unity with the complex veriety is maintained and realised.

We are further told by Bhavatāraka that when this individual spirit realises its own nature, *karma* and *dharma* come to an end. These terms, *karma* and *dharma*, have very often been used by Kannaḍa mystics. *Karmavella kāṇade hoyitu*, 'all these actions (*karma*) of this life and of the past ones evaporated'; *dharmavella tūginintitu*, '*dharma* in

the manner of a swing remained oscillating, swayed to and fro; and having exercised itself fully, it ultimately came to a standstill and remained motionless.' In this way *karma* and *dharma* cease to have any effect on the mystic. We had occasion to refer to the great question of the Vedānta as to whether all *karmas* stop functioning in the case of a perfect 'realiser.' Bhavatāraka like Girimalleśa, as we saw earlier, says that these *karmas* ultimately come to a standstill, and the result is that the mystic enjoys *tuṣṭi* (full satisfaction) in the midst of *sṛṣṭi* (cosmos or existence). Misery ceases to have any effect on him. He finds this *sṛṣṭi*, or world, full of creative joy, so much so that he says to himself, *munde nānu yārigu-surale*, ' to whom shall I now whisper this experience ?' How is it possible for me to express by word of mouth what beatific joy I feel in the contemplation and the realisation of the Absolute Spirit ?

Finally, in a couple of famous lines Bhavatāraka tells us that after his spiritual realisation, he saw a new glory in the world. It seemed as if there was a regeneration or a recreation of the world. The whole world, from the bottom of the earth to the top of the mountain, seemed full of the immaculate Spirit. Bhavatāraka thus seems to be a healthy type of the contemplative mystic, far different from the pessimistic philosopher. He finds his beatific joy in his association with and contemplation of the world.

We now pass on to the next group of songs, viz., those which deal with the intoxicative aspect of God-realisation. Many great religious teachers have spoken of a mystic, occasionally getting this kind of spiritual intoxication. Tukārāma says: 'The mystic may appear to the people as a maniac, almost a devilish spirit; but he is in reality wise in the depths of his being; for he is very much absorbed in the

brahman': *jagānta piśāca antari śāhṇā, sadā brahmi jāṇā nimagna to.* Nārada in his Bhakti Sūtras reiterates the same idea in his aphorism, *yājjñātvā matto bhavati, stabdho bhavati, ātmārāmo bhavati,* 'realising which a man becomes mad, silent and delighted in Self.' Like an elephant in rut, says Kabīr, 'the mystic goes on moving his body to and fro for all the twentyfour hours of the day.' The saint becomes intoxicated with God-love, and he revels in his own divine lunacy. The Numinous, writes Otto, may burst in sudden eruption up from the depths of the soul with spasms and convulsions, or lead to the strangest excitements, to intoxicated frenzy, to transport and ecstacy (The Idea of the Holy, p. 13). When the transcendent Reality, because of its exaltedness and plentitude, seizes upon the aspirant, not only does it bewilder his intellect, but it also 'captivates him with a strange ravishment, rising often enough to the position of dizzy intoxication' (Ibid, p. 31). The aspirant, imbued with religious mania,becomes God-possessed and God-intoxicated. We take the liberty of saying that what is praised to the skies as wisdom may be, from the divine point of view, merely a babble of word; and, therefore, the inexplicable workings of the saints might appear to the intellectual dilettante as merely lunatic in nature, simply because they transcend ordinary imagination. Has not the Bhagavadgītā told us that 'what is night for worldly beings, is day for the yogin, and what is day for them is night for him (II–26).

In the next two songs that we are going to discuss, we have an allegorical description of various activities of the saint, who is maddened by the love of God. In the first song we may discuss the topic of divine lunacy from a fourfold view-point, viz., eschatological, psychological, social and beatific. Taking first the eschatological view-point, 'what

a great lunacy has this man been suffering from? What taught him this lunacy? *yantha huccu hiḍiditivage, yāru kalisi biṭṭaravvā?*' asks the poet. And he proceeds to make a catalogue of the super-normal activities of the mystic. 'I shall tell you what he has done,' says the poet; 'he has wiped off the process of generation, and has become generationless,' which evidently would imply, that he has broken away the continuity of generation, and put an end to all rebirth. 'He breaks,' the poet points out further, 'all pitchers (bodies) and puts a stop to all births. He breaks all cooking vessels, as well as the wooden ladle with which cooking is done.' This would imply that by his disinterested action the saint has burnt away the very potency of the *karmas* to bear any fruit, and thus the possibility of future births is altogether ruled out. Incidentally we might note that there is a pun on the word '*huṭṭu*' meaning 'birth' as well as 'the wooden ladle' used in cooking. The God-intoxicated saint, according to Kūḍalūreśa, tears to pieces the clothes which he has worn. Here the clothes stand for the physical body, as in the Bhagavadgītā, where the soul is said to change this body-garment from birth to birth.

So far as the psychological aspect is concerned, Kūḍalūreśa tells us that the saint pulls to the ground the standing wall. Here the wall stands for those fixed ideas and complexes, which play havoc in the life of an aspirant. So the saint shatters to pieces all those mental complexes, which are the result of the suppression of socially tabooed desires.

Thirdly, 'the saint does not care even for the welfare of his own body. How then will he care for the welfare of others?' asks the poet. The saint makes God the cynosure of all his endeavours, and is filled with overflowing devotion to Him, and this unswerving and intense devotion would result

in his disregarding his own bodily pleasure. And he may wonder at the excessive attachment of his fellow beings to their own material desires and egoes.

Finally, there is a beatific element in this divine lunacy, namely, the saint having put an end to all egoism and hypocrisy, attains the knowledge of Reality. He then talks about himself, and bursts into laugher without any apparent cause, which might mean that he talks about the *ātman*, and is filled with exceeding joy, when he does so. Thus the saint Kūḍalūreśa, even while living in this world, has become one with the great 'Lustre' that pervades the infinite space.

The next poem on the subject of divine lunacy is by Purandaradāsa, viz., *huccu hidiyitu yenage*, 'I have gone mad. There are many similarities between this poem, and the last poem of Kūḍalūreśa. The analogy of walls, clothes and pots are common both to Purandaradāsa and Kūḍalūreśa. If Purandaradāsa was earlier, probably Kūḍalūreśa might have taken these ideas from him. It is no wonder, if the ideas in the present poem by Purandaradāsa are more systematic, because of his better literary capacity.

'I have become a lunatic,' says Purandaradāsa; 'my brain has been affected by the intoxication which has overwhelmed me on account of the wine of my own choice, viz., the Name of God.' As a result of this intoxication the saint indulges in queer activities. He tears to pieces the clothes in the form of affection and illusion. He next takes away the plaster of bad qualities from the walls of human bodies. It may be noted here how man indulges in bad activities since his very infancy, which results in their clinging to him as fixedly as plaster does to walls. It is thus a stupendous task for a spiritual aspirant to relieve himself of fixed habits. As we have seen in the previous song, the saint breaks to pieces

the pitchers in the shape of evils of human life. And when such an intoxicated person sees the wicked, he makes them the targets of stone-throwing. He then places upon his own head flowers, which were placed on the head of God Keśava, and dances playfully like a child. Christ has told us that 'the kingdom' belongs to the child; and so unlesss we become like little children, we cannot enter into the kingdom of God. When a saint sees those who are devoted to God, he pursues them wherever they go. He falls at the feet of God Kṛṣṇa, with great affliction and torment, on account of separation. In that divine frenzy he moves about, crying aloud the names of Hari and Vàsudeva. Mīrābāi has given expression to a similar activity on the part of of a Gopi. When the Gopi went out to sell curds, instead of crying aloud, 'buy curds, ye, buy curds,' she went on saying, 'buy Hari, ye, buy Hari,' as her consciousness was filled with the presence and power of Hari. Finally, we find such a saint leading a life of solitary independence. He never bothers himself about his relatives, as his only relative is God. All our relatives are, as a matter of fact, relatives only by sufferance, our real relative being God. The Upaniṣads have told us that 'everything should be dear to us, not for its own sake, but only for the sake of the *Ātman*': *Ātmanastu kāmāya sarvaṁ priyaṁ bhavati.* The mystic thus becomes a totally detached person, remembering God Purandara-Viṭṭhala and dancing with joy.

In the song, *sadguru sākida maddāni barutade*, 'here comes the god-intoxicated elephant, tended by the great spiritual master,' by Kalmeśvara, we are told that the active type of mystic is like 'an intoxicated elephant, fed and nourished by his spiritual teacher.' This elephant first does one great social function: It lifts up many of its compeers,

who have fallen and are struggling in the pit of *saṁsāra*. Many people may be knowing the manner in which the tamed and trained elephant brings out of the pit other elephants, which have been made to fall into it. They were too intoxicated and needed to be tamed. They were allowed to famish almost to the point of death, so that this tamed elephant might easily bring them out. This is what in Mysore is known as the Kheḍḍa operation.

Now this intoxicated elephant, this saint, first performs the function of *uddhāra* or deliverance. It is one of his primary functions to lift up those, who have fallen into the pit, he himself being trained to do so by his spiritual teacher, or by God. A second function, which Kalmeśvara speaks of in regard to this elephant, is not the poor, inactive and pessimistic function, which is generally attributed to a saint, but a realistic and a very active one. Evil is real; we cannot negate it or its various forms in which it expresses itself. The great Kannaḍa mystics speak of *aṣṭamadas*. It is the function of this intoxicated elephant to pulverise the *aṣṭamadas* to powder. He breaks asunder *kāma* and *krodha*, and the entire host of such evil forces. He does not consider how high or hard they are; he breaks them in twain, as soon as he sees them. So we must remember that there is a destructive element also in the function of such an intoxicated elephant. Evil must be destroyed; we must not put up with it. It must be trodden on and crushed. At the same time, it should be noted that there is a vein of realism here. We have to live realistically in this world, without merely wandering in a dream-land.

Another function, which this active elephant carries out, is that he takes his stand in a place, where four roads meet in such a way that it blocks all the four roads. He, like a

policeman, does not allow any person to go from one direction to the other. Whenever there are riots, we see such operations on the part of the police. They take their stand upon the 'caurah,' or the square, making it impossible for men to move about. So this intoxicated elephant blocks the way of birth and death.

Whether we should call this a good elephant is a question, especially because he takes his stand at a place, where the different roads meet; but he puts a stop to the further process of birth and death. So probably even this preventive action hides in it a positive element. Then there is a further point about such an elephant described by Kalmeśvara. After he has destroyed evil, he begins to enjoy the bliss that lies hidden in himself. As there are always physiological expressions corresponding to psychological emotions, let us see what physiological expressions we can find about this intoxicated elephant, who is enjoying bliss. He first looks at the sky, and every spiritual aspirant knows what this means. Further, he swallows up his *prāṇa;* he fully utilises *prāṇa* for the purpose of spiritual meditation. Then he moves along, producing a sonorous sound, and finally,—and this is the most wonderful part, he describes the figure of *Auṁ* (*Oṁ*) by his trunk in the background of his four-cornered forehead. If you look at an elephant, he has four big bumps on his forehead, and his brain seems as if it is situated on the frontal side, instead of at the top, in between the four lobes. On the back-ground of his frontal bumps, we know how an elephant in great bliss describes the figure *Auṁ* with the elephant-God, Gaṇeśa, and with the *ātmarūpa : auṁ namoji ādyā vedapratipādyā, jaya jaya svasaṁvedyā ātmarūpa, devā tūñci gaṇeśu!* 'Salutation to Thee! Oh, primeval being, praised by the Vedas. Glory to thee! Oh Lord, in the form of Self, who can be

realised by thyself ! Thou art Gaṇeśa, my Lord ! '

Finally, Kalmeśvara tells us that the only object of the vision of such an elephant is the *praṇavasvarūpa*. The vision of the gracious Lord is the only thing that he has placed before himself, so much so, that by the continuity of this vision in beatific joy before his eyes, he becomes ultimately identified with the lustrous *ātman* himself (*cinmayātmane āgi*).

CHAPTER XX

EFFECTS OF GOD-REALISATION—PART II

In the last chapter we have discussed the liberative, the cosmical and the intoxicative effects of God-realisation. We shall now proceed to consider in this final chapter the moral, the beatificatory and the theopolitan effects which culminate in the saint's visualising the Millennium or the Kingdom of God upon earth.

In the first place, we shall notice the great insistence laid upon turning our minds inwards, and upon the washing away of the dirt of the mind for being able to partake of Divine Bliss. As a result of this moral endeavour, the saint attains to the poise of absolute equality, treating alike friend and foe, happiness and sorrow. After this comes the question of ecstasy, in which the divine presence keeps the saint ever awake. Dejection and disappointment cease to affect him; infatuation cannot overtake him; sorrows cannot torment him. He becomes death to the very God of Death. When the aspirant rises to such moral heights, he gets into mystic raptures. This subject we shall discuss with reference to two poems, namely, of Mahipati and Purandaradāsa. Finally, we shall come to a vivid description of the *Anubhava Maṇṭapa* or the Assembly-Hall of spiritual experience, to be a member of which constitutes the be-all and end-all of all spiritual pursuits.

The poem by Dinakarabasava, viz., *brahmānandada sukha-venu ninage*, 'how could you know the bliss of Brahman,' is a mixture of psychological, ethical and mystical reflections. It appears to be a tirade against all those who condemn a life

in spirit as a life of inactivity and passivity, and who declare that a man given to spiritual pursuits idly wastes his time, sitting in his dungeon and doing nothing. Spiritual life, on the contrary, is a life of incessant inner activity, and for that matter, of the highest type of activity. For, Plato, while expounding it, exclaims in the seventh Epistle, that such a life is the finest occupation of man, and that it would be of the greatest service to mankind.

The poet Dinakarabasava, who exhorts us to lead a life full of activity, speaks of a few requisites for partaking of the bliss of Brahman. We may broadly classify them under two heads: the psycho-ethical and mystical. 'How can the bliss of Brahman come to you, until you have closed the doors of the nine senses?' asks the poet. We are reminded here of a famous passage from the Kaṭhopaniṣad (II-4I), where we are told that, 'our senses have been so created by God as to have a tendency to move outwards; it is for this reason that usually man looks outside rather than inside himself. Rarely do we come across a wise man, who is desirous of immortal life, and who looks at his inner Self with his eyes turned inwards.' The first requisite for the spiritual aspirant is thus shutting himself to the outside world, and turning his vision inward. The second requisite is to follow the golden mean. The bliss of Brahman can be had, when we are able to travel by the middle path, leaving aside the two extremes. Evidently travelling by the middle path would mean that the aspirant must avoid the extremes of self-indulgence and self-torture. We are familiar with the warning of the Gītā that he who fasts and he who sleeps too much; he who works too much and he who does no work, none of these can be a Yogin. Gītā's injunction is to lead a balanced life of moderation. The Buddhistic doctrine of the golden mean needs no reitera-

tion here. Aristotle voices the same idea when he declares that virtue is a mean between two extremes. The third requisite for being a recipient of divine bliss is that one has to wash away the dirt of one's mind. Till then the Form of God cannot be mirrored in the mind. Incidentally, it might be noted that the washing away of the dirt of the mind, and the mirroring of God's form are reciprocally connected. Unless the filth of the mind is washed away, God cannot be reflected in the mind; and unless one sees God in it, its filth cannot be fully washed away. Fourthly, one should be able to cross the confluence of the three rivers to reach the bliss of the Self. The three rivers here may mean the three qualities, viz., *sattva*, *rajas* and *tamas*, which should be transcended, if we have to partake of the bliss. As the Bhāgavata puts it, *sattvenānyatamau hanyāt, sattvam sattvena caiva hi*, 'you should kill the other two, i.e., *rajas* and *tamas*, by *sattva*, and should kill or transcend *sattva* itself by *sattva*.'

When the equipment in moral virtues is thus perfected, the next requisite for attaining beatitude is to imbibe certain mystical qualities. The first of them is to forget one's body by being drowned in the *anāhata* sound. We might refer in this connection to a controversy as to whether *anāhata* is one of the highest categories of spiritual experience. Kabīr would require that the saint should not get himself entangled in *anāhata*, for *anāhata* has an end; he says, *anāhata huṅ mari jāya*, 'after all, *anāhata* also disappears.' On the other hand, Dinakarabasava would insist that one should be drowned in the *anāhata* to partake of divine bliss. The controversy may be set aside by noting that Kabīr makes a distinction between *anāhata* and *śabda* and relegates a lower position to *anāhata*, and regards *śabda* as the highest reality. If, therefore, Kabīr means by *anāhata* the

physiological sound of the gastric fire as in the Upaniṣad, which says that that sound is the result of the processes of digestion and assimilation (Bṛhadāraṇyaka, II 3. 6), then his advice becomes intelligible. If, on the other hand, there is no distinction between *anāhata* and *śabda*, the more one gets oneself drowned in it, the more fortunate one must regard oneself to be.

Further, the aspirant cannot become a recipient of bliss until he is able to hear the exuberant sound of the great God, who reveals Himself to him. The expression *kaṅgoḷisu-vārbhaṭa* may also mean 'luminous sound' or 'dazzling thunder,' which is a rare spiritual experience, indeed !

Dinakarabasava then mentions other mystical requisites of the photic type, and says that 'until the door of the highest illumination has been thrown open before your eyes, and until you are able to see the undimmed light of a thousand suns, you will not be able to enjoy the divine bliss.' As a result of these phonic and photic experiences, the mystic enters the pendal filled with variegated colours, and attains to steadiness, when he becomes qualified to enjoy the divine bliss. The mystic then is lost in a sea of wonder, as he is able to see 'The Eye within eyes.' It is no wonder, if from the lips of such a mystic, who is fortunate enough to be the recipient of manifold experiences, words expressing awe and wonder burst forth automatically.

Finally, we cannot partake of the bliss of Brahman, until, in fact, the grace of God has descended upon us. By self-effort alone one may not be crowned with success. There is the element of grace as well; and it is to this element of grace that Dinakarabasava refers in his song. This doctrine of grace is analogous to the doctrine of election of Christian theology, about which Dr. Otto speaks so vehemently in his

'Idea of the Holy' (p. 90). 'The consciousness of one's own impotence, as contrasted with the omnipotence of the overwhelming Reality, convinces the spiritual aspirant that it is because of the Grace, that he is elected to the beatific glory.'

Having realised the One in all, the saint reaches a state of perfect equality. He is alike to friend and foe, and is equally indifferent to honour and dishonour; pauper and prince count equally with him. He looks equally on all things, high or low, because they reveal to him the Divinity, which is their very substratum. The vision of *ātman* everywhere confers on the aspirant a mental equipoise. He is not elated when people praise him to the skies; nor does he feel depressed when they speak ill of him. This is another moral effect of god-realisation, viz., the vision of equality, when the saint sees God in all beings, and all beings in God. We are familiar with the famous utterance of the Īśopaniṣad (7): For a man to whom all things have become the *ātman*, what grief, what delusion or infatuation, can there possibly be, when he has seen the supreme unity in all things? Similarly, the Gītā talks of *samatā* or *samatva* in XIII-28, where we are told how the mystic sees God in all beings, and regards all beings equally.

In the poem, *endu maiya maresi idarante*, 'when will you thus make me forget my body?' which we shall be considering presently, Saṅga, the author of the poem, prays to God to enable him to lose his bodily consciousness, so that the whole world might appear to him full of the presence and power of God. The poet-saint Saṅga seems to be a mystic of the submissive or the passive type, who resigns himself completely to the will of God. 'When will you make me,' the poet asks, 'look upon tigers and bears as merely cows;

and when will you make me look upon the serpents and scorpions as mere children?' Here we see the application of the principle of non-violence and non-resistance to evil at its highest. 'If a courtesan and her paramour come before me, when will you make me fall at their feet in joy, regarding them as my parents? When shall I regard robbers, who may come to my place at night, as forms of my own spiritual preceptor, and when shall I fall at their feet by handing over to them all that I possess?' This would imply that a life in spirit requires a total vision of God and a complete dedication to God of all that we possess Kabir has warned us that we must be prepared even to cut off our head and make an offering of it at the altar of God; till then we cannot hope to partake of the Divine juice or *amīrasa*. The truth of the doctrine of returning good for evil, and doing good even to the wicked, may be seen wonderfully expressed in the lines of the present poem. 'When shall I begin to laugh, even if enemies come to kill me, and when shall I prostrate myself at their feet? When shall I be able to cut my body into pieces and hand them over to them, and regard this opportunity as a great blessing of my spiritual teacher?' Jesus Christ has taught us to love our enemies, to bless them that curse us, to do good to them that hate us, and pray for even those who spitefully use us and persecute us.

Conflicts and controversies have rent the world in twain. The warfare over words and ideological differences have paved the way for world-wars, and they have in their turn brought untold miseries on mankind. So the poet here aspires after the capacity to look upon all words of controversy as words of revelation. He would interpret them as inherently Divine, and try to tune them to music, and sing them with great joy. The saint would regard all juicy fruits as fruits of

the Neem-tree and look upon the juice of God's name as the juice of ambrosia. This way is exactly the opposite of the way of the wicked. For them 'sense-pleasures make the spiritual life taste bitter, and the poisonous objects of sense appear sweet.' This has been so wonderfully described by Jñaneśvara: *viṣaya viṣācā paḍipāḍu, goḍa paramārtha lāge kaḍu, kaḍu viṣaya to goḍu, jīvāsi jāhalā.* When one has reached the state of perfect equanimity, it is no wonder if one looks upon this whole visible world at the manifestation of God, or alternatively, as non-existent and void, without the energising principle, viz., God.

The saint tells us further that the word should merge itself in the Word (*śabda*). Here the reference is to the merging of the individual soul in the universal Soul. All that the saint desires is that the finite word limited by space-time should resolve itself into the higher Word, where the singing of *Oṁ* goes on ceaselessly.

How can darkness exist for such a person? He would forget whether he is here or there or anywhere, or living in the spaceless region. This may as well mean that the realised soul becomes all-pervasive, and that all distinctions of space disappear for it. Passages are not wanting as in the Īśāvāsyopaniṣad and the Muṇḍakopaniṣad, where the *ātman* is described as being far as well as near, and as being farther than any far-off thing and yet quite near to us. This perfect vision of equality according to Saṅga, could be had only because he was the recipient of the grace of his spiritual teacher, who has descended upon this world, like the sun from the starry regions. The grace of the spiritual teacher descends upon the disciple like a meteor or a shooting star. This phenomenon reminds us of a similar one so exquisitely described in the Bible. It tells us that, when Jesus was baptized, he saw

the spirit, descending like a dove from the sky and lighting upon him.

In the next poem, *daṇiyade malagideno*, 'I slept without fatigue,' we have an excellent account of the intense activity, which a spiritual aspirant carries on for achieving divine ecstasy. The intense spiritual activity is depicted here almost with a vengeance. It is treated as a warfare, a moral warfare, where the devotee with his militant attitude wages war against the enemies, such as doubt, arrogance and other obstacles.

We may note that there are two kinds of 'sleepers,' one who sleeps without waking, i.e., like Mucakunda, and the other who sleeps without sleeping, e.g, the author of the poem, Cidānanda, who enjoys ecstatic sleep won through moral warfare. It may not be out of place here to refer to the story of Mucakunda, as narrated in the Bhāgavata.

King Mucakunda was approached by the gods headed by Indra to protect them from the demons. He did so for a long time. When the gods were able to secure Kārtikeya as their Commander-in-Chief, they requested Mucakunda to desist from the arduous task of protecting them and to take rest. They blessed him further: 'He, who awakens you from your restful sleep, will be reduced to ashes by your very glance at him.' When Kālayavana pursued Kṛṣṇa in order to kill him, he was led along by Kṛṣṇa to the mountain cave, where Mucakunda lay fast asleep. Kālayavana thought that the person who was sleeping in the cave was Kṛṣṇa, whom he was chasing so long. With this idea, he struck the sleeping man with his foot and awakened him from his sleep. Thereupon, Mucakunda opened his fiery eyes, and casting his glance on all sides, saw Kālayavana in a corner. He was reduced to ashes by his looks, full of blazing fire. When Kālayavana

was thus destroyed, Kṛṣṇa being highly pleased, showed his real form to Mucakunda.

Cidānanda, however, states that he went to sleep without having had to suffer the effects of the exhausting warfare. Really speaking, the sleep of which Cidānanda speaks is not ordinary sleep, which deadens the senses, but is an ecstatic sleep, where the aspirant is wide awake to God-conciousness. In that *unmani* or supersensuous state, he hears the resounding peels of bells, and drinks, time and again, the ambrosial juice. The mystic while enjoying ecstatic bliss, might appear to others as sleeping, whereas he is really fully awake. How can such a man sleep when God's presence always keeps him awake ?

The present poem is an excellent illustration of *vīrarasa* in *bhakti*. Cidānanda says that he bowed down to the spiritual teacher and made war on the inner enemies, such as infatuation, doubt, arrogance, affliction and affection. The moral warfare resulted in the massacre of the enemies in the form of vices, whose blood flowed like a river. The spiritual warrior lopped off their heads, which began to dance involuntarily. After this moral warfare, says Cidānanda, he slept under a pendal bedecked with jewels, in the open space of *unmani*. The mystic bells lulled him to sleep. The thousand-petalled lotus served as the lustrous bedstead on which he slept. Further, he rested on the 'bed of swan-feathers,' on which pearls were dropping down, one by one, *biḍi-muttuduruva haṁsatalpada mele*.

Finally, we meet with some wonderful lines from Cidānanda, which describe the photic, phonic and flavour-experiences, that he had. He was fortunate in sleeping under the moon-light of the grace of his spiritual teacher, and hearing all the while resounding peels of bells, the two pheno-

mena culminating in drinking, once and often, draughts of delicious ambrosial juice. Here the reading, *daṇiyade malagideno*, seems to be better, as it would imply, 'I slept without being tired,' than the reading, *daṇidu malagideno*, which means, 'I slept being tired.' The main ideas which depict exuberant and energetic activities, would be in consonance with the reading which we have preferred.

The last song in this group, namely, *kāla karmava kālile odidava* : 'one who has kicked off time and *karma* or fate with his heels,' is by Bhavatāraka. It brings out in an excellent manner, how the saint has conquered fear, how he is free from attachment to ephemeral existence, from dejection and despair, and how having realised his identity with the ultimate Reality, he is unaffected by duality; in one word, how he rises superior to all lower or baser emotions, and in this sense becomes a real conqueror. He becomes an embodiment of the highest morality. When he is full of the happiness of the Self, will he run after the ephemeral and the evanescent? For him sensual enjoyment ceases to have any attraction. The present poem used to be sung by the musician saint of Sāvalasaṅga in the temple of Nimbargi with such a force and volume that it could be distinctly heard at the village of Nimbargi, a distance of about two furlongs. Another song which he used to repeat was, *saguṇa rūpa nayani maja dāvā*: 'show me the *saguṇa* form of God.'

Will a man, who has kicked time and fate with his heels, be ever afraid of darkness? asks Bhavataraka. In the poem: *dṛṣṭiyolage dṛṣṭi nintitu:* 'the eye became steady in the Eye,' we saw how Bhavatāraka expresses that *karma* or fate ceases to have any effect on him. Here he is more emphatic. He says that he trampled upon *karma*, and therefore, no fear of darkness remained for him. 'Will a man,' the poet observes

further, 'who has enthroned God on the pupil of his eye, be affected by the sight of young women?' We must note that the vision of God puts an end to all kinds of carnal passions. In this sense the saint becomes, according to Bhavatāraka, free from worldly desires. This recalls to our mind the famous passage of the Bṛhadāraṇyakopaniṣad (IV–4–12): 'One who knows his identity with the Self, and comes to realise that he is the *ātman*, for what reason should such a man enter into any feverish bodily activity? All his desires are fulfilled and his end is gained.'

The Gītā has told us that even the relish or inner craving for sensual enjoyment, which is very difficult to kill, is banished after one has visualised the supreme *ātman*. 'Will a great man,' our poet says further, 'who has partaken of ambrosial juice, ever crave for the broth of grams, *aṁbali*? For a similar idea we might quote Jñāneśvara: *jo amṛtāsi ṭhī ṭhevi, to jaisā kañjī na sevi; jo jevilā candrakiraṇe cokhate to kā vāḷavante cuṁbita ase*, 'Will he, who drinks ambrosia, ever partake of rice gruel? The Cakora bird feeds upon the rays of the moon; will he ever kiss the sand?'

The next point, which the poet makes, is physiological in nature. He tells us that a man, who has stabilised his breath in *kuṁbhaka*, never chafes with dissatisfaction. Such a person has realised the highest teachings of the Vedas and Āgamas, and as such, how can he ever be affected by the evils of worldly existence? As he has been reaping the bliss of the eternal, will his mind be ever diverted by the ephemeral? Bhavatāraka seems to be well-versed in the Vedānta philosophy. 'Will he,' asks the poet, 'who has realised the highest teaching of *tattvamasi*, "Thou art That," be ever afraid of death?' When one has realised that one's real nature is not merely physical, but is essentially the spiritual form which he

visualises, death ceases to have any terror. How can the saint now make any difference between God and the spiritual teacher? He regards the two as absolutely identical. How can he, who like Bhavatāraka, has realised the unity of existence, be ever affected by duality? The difference between *tat* 'that' and *tvam* 'you,' between the universal Self and the individual self, vanishes. We see here a partial criticism of the doctrine of dualism, which mentions five kinds of *bheda*: (1) *jaḍa-jaḍa*, (2) *jaḍa-jīva*, (3) *jaḍa-īśvara* (4) *jīva-jīva*, and (5) *jīva-īśvara*. Nijaguṇaśivayogi also criticises this doctrine of *bheda* which, according to him, ultimately leads to Cakrāpatti, infinite regress.

We have noticed hitherto the various moral effects of God-realisation. We shall now turn to two monologues, which contain the essence of the raptures of spiritual experience. One of the greatest of Karnāṭaka mystics, and for that matter of the whole world, Mahipati furnishes us with his post-ecstatic monologue, viz., *innenimnenu:* 'what else remains to be achieved now?' In his vivid description of the spiritual experience he is rarely surpassed. His heights of spiritual experience, his profoundity of thought, and his powerful style, leave an everlasting impression on the mind of the reader.

Mahipati falls into a mystic rapture when he unravels the innermost secrets of Reality. 'When the highest desire I could ever contemplate is fulfilled, what else now remains to be achieved?' he exclaims. 'My teacher has shown me his highest secret inside me, what else now remains to be known? All my accumulated *karma* has come to an end,' says Mahipati. 'The germination of future *karmas* has also ceased. What else now remains to be done?' *Sañcita*, of course, has disappeared. *Prārabdha* and *kriyamāṇa* have

become meaningless, because they are now inspired by God. There can evidently be no *āgāmi karma* (that which is to come) at all, as the seeds of all *karma* have been burnt away.' Incidentally we might note that *āgāmi* are the leaves, the flowers and the fruits; *sañcita* is the root, *prārabdha* and *kriyamāṇa* are the stem and the branches of the tree of existence. Mahipati further tells us that inside himself the 'sign' (*kuruhu*) of self-vision made its appearance. What, therefore, remains now to be seen? The word *kuruhu* meaning 'sign' or 'ensign' is an important word in the mystical literature of Karnāṭaka. The Kannaḍa maxim *kuruhu kaṇḍare, maraḷi bhavakke baralāri,* is well-known: 'If you see the ensign once, you will never any more return to this earthly existence.' Evidently the sign is the Form of God by which he chooses to reveal Himself before the vision of the aspiring mystic. The sign thus is divinity made manifest before the vision of the aspirant, because of his moral purity and all-absorbing concentration. Having obtained illumination in the form of the sign, Mahipati surrenders himself to the will of God. Complete self-surrender to God is possible, according to Mahipati, after we have seen the Form of God. It is for this reason perhaps that Bhairo, a Hindī poet-saint, not much known to fame, after enumerating various kinds of liberation, one rising above the other, regards that *śaraṇa-gamana-mukti* (liberation through surrender) is the highest of all types of liberation.

Mahipati is one of the rare types of mystics who have dedicated all the states of consciousness like *jāgṛti, svapna, suṣupti* and *turīya* to the service of God. 'When such complete self-surrender was attained, then,' says Mahipati, 'the innermost meaning of the open-drama of his own mind became unfolded. The mystery of the mind cleared, and

nothing remained to be achieved. The spectacle of emotions and thoughts had turned into a real experience.' Mahipati goes on to describe his unitive experience, when he exclaims that the knowledge of the real nature of *Jīva* and *Śiva* and their inter-relation dawned upon him, as soon as he experienced the truth of *soham*, 'I am he.' When this state of unison is experienced, what remains to be reached? The state of union puts an end to the cycle of births and deaths, and the bliss of immortality descends upon Mahipati.

'All doubts and desires came to an end,' states Mahipati. In like manner, the great mystic of the Muṇḍakopaniṣad declares that 'all the knots of his heart are broken; all his doubts are solved, and the effects of his actions are annihilated, when once he has seen God, who is higher than the highest.' So long as the aspirant was tormented by desires and doubts, he was away from God, and the conflict in his mind (*dvidhāvṛtti*) persisted. But when the doubts which had so long harassed his mind, and the desires which had swayed his mind to and fro had disappeared, unity of purpose was achieved and the mind became composed. The poet says, *immanaviddaddu ommanavāyitu*, 'the two measures (of corn) have now been reduced to one' may also imply that 'the two minds have now been reduced to one,' and there has been communion between the devotee and God. We may easily compare this idea with that expressed by the celebrated Hindī poet-saint, Maula, namely, 'the two names became one, and the whirlgig of existence ceased,' *be nāmakā eka nāma hokara rahaṭanā rahā*. When the whole mystery of existence is cleared, when all the past actions have been destroyed, when complete self-surrender has become an existential fact, when in short, he has become one with his spiritual teacher, it is no wonder, if the life of Mahipati became entirely Divine.

We shall proceed to another post-ecstatic monologue, viz., *haridāsara saṅga dorakitu*, 'I have obtained the company of the devotees of God.' This may be regarded as giving us the entire progress of spiritual life in an epitome. The song is from Purandaradāsa. Having attained to blessedness, there is nothing left for the saint to achieve. He is characterised by the entire absence of doubt, and is absolutely sure of God's grace.

'I have obtained the company of the devotees of God,' says Purandaradāsa, 'what remains now to be achieved?' My Guru's teaching has borne fruit. Nothing, therefore, remains to be attained. The reading *saphalavāyitu*, 'bore fruit,' is better than *neravāyitu*, 'helped me,' which only means my Guru's teaching helped me. But the Guru's teaching is not only a help, it is certainly much more. 'Just as a young one of the eagle is safe under the protective wings of the mother-eagle, so also I am secure under the protection afforded by my Guru's teaching. When this infinite support and protection of the Guru is there, my desire for going after different deities has ceased,' says Purandaradāsa. Another benefit which blessedness confers on the devotee according to Purandaradāsa, is that all attachment to the life of the world comes to an end. The name of God then becomes rooted in the tongue of the devotee. When the name becomes deep-rooted, then God's Form, Purandaradāsa tells us, becomes steady before him. Here it is implied that steadiness of God's vision follows the stillness of the aspirant's mind. If our mind is steady, God's Form also is steady. To Purandaradāsa, God has become his very father and mother, and he entertains no doubt whatsoever that he has become the recipient of God's grace. When this grace of God descended like gentle drops of rain on Purandaradāsa, he

entered the abode of bliss; it became impossible for the saint to give expression to the tumultuous joy he felt in his heart. Finally, Purandaradāsa tells us that his entire lineage on both sides of his parents has become purified, and that he is in possession of the lustrous Form of God.

We will now proceed to discuss the last song, *ide anubhava mantapavu*: 'This is the Assembly Hall of the Saints,' which gives us a superb account of the spiritual assembly of saints. Only those saints, who are endowed with intense devotion and have reached the heights of mystical experience, constitute the members of this august Assembly. Their only vocation is to dedicate everything to the glory of God, and to the relief of man's estate. Many an earnest thinker has hoped that the eventual consummation of the cosmic process is the fashioning out of a perfect society which would rest on the bed-rock of morality and inward purity. Since time immemorial, the one great ambition of all humanity has been the establishment of the Ideal Society. We find it in the Old Testament, the New Testament, in the Civitas Dei of St. Augustine, as well as in all religious books of the world. Great prophets have fore-told about the establishment of the Kingdom of God on earth, when God would deliver mankind and bestow upon them eternal peace. Jesus brought the glad tidings that the reign of heaven and God was at hand. He visualised a divine kingdom, and every individual became a fellow-member of the household of God. The blessings conferred by the kingdom of God were inner and spiritual and not material or external. Spiritual poverty (humility) was one of the main requisites for entering into the Kingdom of God. St. Augustine views the Ideal Society as consisting of those who live according to the will and law of God, and who are rewarded by His spirit and His grace.

If we just turn to theorisations of the Ideal State, we will find an array of thinkers each constructing his ideal in his own way. Plato's perfect society could be realised, only if philosophers were kings or kings were philosophers. The Kingdom of Ends of Kant attempts to bridge the gulf between egoism and altruism, and thus brings out the social character of Ethics. It represents a community of rational beings, where any one, qua rational, can legislate for another, since all rational wills originate the same laws. Kant's Ideal of the Moral Kingdom, modelled on the pattern of the Kingdom of Heaven, is an illustration of absolute moral democracy, since all individuals are regarded as ends in themselves. The conception of the Kingdom of God, though a sublime one, remains only in ideal, a 'schwarmerai' (a dream). Green's political philosophy is based on a sublime metaphysics. The bed-rock of his conception of the State is the ideal of the spiritual principle, which communicates to human consciousness the idea of the social good, and for whose perfection, in turn, human consciousness is ever striving. With a metaphysical basis and a moral end, Green's doctrine of the State, the members of which have a common consciousness of a common ideal, is one of the note-worthy contributions to political philosophy.

We have referred to the concepts of the ideal and perfect society, as visualised by the prophets, mystics and philosophers. The institution of the Anubhava Maṇṭapa or the Assembly Hall of spiritual experience at Kalyāṇa in the district of Gulbarga, when King Bijjaḷa was ruling in the 12th century, was a sanctuary, in which gathered aspirants and devotees for filling the heavens with the praise and glory of God's name. At the portals of this spiritual Assembly, every earnest seeker after divinity brought, in all humility, his own spiritual ex-

perience, and occupied the place in the Assembly to which his spiritual experience entitled him. One of the chief aims of that institution was to democratise religion and free it from the fetters of ritualism and visionary theoreticism. It wiped out all distinctions of caste, creed and sex, and held aloft the dictum that one's own appointed work, done in the spirit of dedication (*kāyakave kailāsa*) leads to heaven. Mutual love and pursuit after a common spiritual goal constituted the binding force among the members. Every member of this spiritual brotherhood considered himself (out of humility) as being inferior to his brother. Even Basaveśvara, one of the brightest luminaries of the spiritual firmament of Vīraśaiva saints, regarded himself as 'a servant of the servant' of the devotees of Śiva. It was at this Assembly that highly philosophical discussions on the theoretical and practical aspects of appropriation of Reality took place, and in this sense the Anubhava Maṇṭapa resembled the court of King Janaka of the Upaniṣadic times.

The poems hitherto discussed have given more or less an account of the spiritual expressions of a more serene or sober type, citing such instances as a pendal with variegated colours, the name of God becoming as sweet as ambrosial juice, moonlight, soft bed of feathers on which loose pearls were dropping down, or at the most of a battle-field. In the present poem on the other hand, we find an element of terror in the spiritual experience of the saints, which refers to the submarine fire, the peels of thunder, the dazzling flash of lightning that stuns the sight, the over-flowing of the sea, the melting of mountains, the peak of gold being engulfed by the void —all these phenomena being associated with the deluge or final extinction of the universe by conflagration. We must, however, note that even this element of terror hides in it the element of fascination and beatitude. It is in this shrine

that the devotees playfully set to music the praises of the Lord when the whole universe becomes filled with the resonance of God. It is in this Assembly Hall of spiritual experience that the 'spiritual' progeny of Basava, *Basava-santati*, enjoyed great bliss. It is again in this Assembly that we find the hope of the millions, namely, the gracious promise of help from God.

The present poem is an excellent illustration of absolute spiritual democracy, and it strikes certain loftier notes. At the outset we shall discuss whether the Anubhava Maṇṭapa may be regarded as being inside the body itself. Secondly, we shall refer to the vivid description of the historical Anubhava Maṇṭapa of Kalyāṇa. Obviously entrance in this Assembly of the spiritual teacher, who is an ectype of God upon earth, confers rapturous joy on the devout aspirants. Next, we have a brilliant characterisation of the rare spiritual experience which occasions both the emotions of terror, and joy; terror, because of its novelty and uniqueness, and joy because of spiritual ecstasy. Further when the mystic came by self-realisation, his light became merged in the universal light. Lastly, having had direct contact with Reality, the saint as it were, 'collects' together the Godhead, and promises us that God's Grace and the consequent victory descend upon those, who are His favourites.

What is the Anubhava Maṇṭapa to which the author refers ?* It may be the Anubhava Maṇṭapa inside the body,

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* It is very difficult to determine who exactly is the author of this poem. Is Ṣaḍakṣari the author or Beraṭūrapati ? If Ṣaḍakṣari, then he seems to be a disciple of Beraṭūrapati. If Beraṭūrapati, then Ṣaḍakṣari means one who utters the six-syllabled *mantra* of God. It is somewhat difficult to get hold of the exact implication

(*Continued on next page*)

as the first few lines of the poem indicate. We have already discussed a poem by Gurusiddha, *śrīgiriya sukṣetrakindu*, 'to the Holy place, Śrīgiri,' which speaks of the human body as the veritable Śrīśaila itself: *śrīgiriyu śarīradoḷuṇṭu*, 'Śrīgiri is inside the body.' 'Where will you find the Anubhava Maṇṭapa except in this very body?' asks the poet. He further characterises this inner Anubhava Maṇṭapa in terms, unsurpassable in the history of Kannaḍa religious literature. 'This alone is the way of liberation through the *unmani* state,' he says. Further the divine home is the *Oṁkāra* offered to the *iṣṭa liṅga* which sits on the palm of the hand, and occasions reverberations through *Ṣaṭsthalas*. Verily it is

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(*Continued from last page*)

of the last two lines of the poems which refer to the author. They are:

kāya rahita, chāya rahita, māya rahita beraṭūreśa
Ṣaḍakṣari manavāyitindu anubhava maṇṭapadi.

On a contemplation of the Anubhava Maṇṭapa, the conclusion arrived at is that Beraṭūreśa was *kāyarahita, chāyarahita* and *māyarahita*, which three words correspond to the description of Prabhudeva in the following quotation from the Prabhuliṅgalīle of Cāmarasa:

kāya balidaḍe māya balivudu
māya balidaḍe chāya balivudu
kāya māya chāyanādare śabda nānallā
balidaḍe siddha tānallā.

It is interesting to find a Marāṭhi poem by Gorakṣa in the Santasudhāsāra, recently published by Śrī Viyogi Hari. It is just possible that Gorakṣa might have easily travelled to Karnāṭaka from Mahārāṣṭra. When Prabhudeva met Gorakṣa, Gorakṣa told him that by Yoga he had made his body a *vajrakāya*. Prabhudeva retorted, '*Kāya* is *Chāya* and *Chāya* is *Māya*. What is the use of your adamantine body? It is merely an illusion and a show.'

to be identified with the supreme knowledge or Brahman.

The references in the poem, however, indicate that the historical aspect cannot be disputed, as we find in it a vivid description of the Anubhava Maṇṭapa at Kalyāṇa. The Anubhava Maṇṭapa at Kalyāṇa was a spiritual Assembly, where the saints and sages of great reputation were invited, where the *paramātman* was the supreme topic of discussion, where the mirrors of their hearts had been spiritually decorated, where the holy feet of the *Jaṅgamas* were worshipped with ceremony, where musical instruments such as *karaḍi*, *kaustula*, *rudravīṇā*, *jhāṅgaṭi*, *tāḷa*, and *maddaḷi* were being sounded, where the 'Gods' themselves were singing playfully, and where the entire empyrean was reverberating with a multitude of sounds.

Once on a festival day, when the devotees, who had gathered from different parts of the country, had merged themselves in meditation, when the most illustrious of the *jaṅgamas* (Prabhudeva) appeared shining with *bhasma*, and a rosary of *rudrākṣas*, the disciples and attendants of Basaveśvara began to lisp the name of God in great joy like children, and the whole Assembly was filled with rapture.

The poet further places before us a wonderful description of a spiritual experience in the Anubhava Maṇṭapa, i.e., of the submarine fire or the fire of lower regions. Here it is that Śiva became pleased with the intense devotion of the saints and their disciples. Here again, it is that the sea overflowed, the mountain melted, six *sthalas* became replete, lightning flashed, a great sound of thunder arose, and the submarine light began to glow incessantly.

It is in the same Anubhava Maṇṭapa with its throne studded all around with jewels, that colours began to flash, and the whole scene wore a golden appearance; its golden

peak was then devoured by the void, and when Cannabasaveśvara saw his Self within himself, he was himself devoured by the great Light.

Finally, those who had entered the Void (*bayalu*) became identified with the Void, and grasped firmly the great Lord of *nirbayalu*. They were blessed with grace and victory by Providence, because they followed the path of right. God always sides with his devotees, because of their overflowing devotion and complete self-surrender to Him. As such, it is no wonder, if final victory and infinite auspiciousness, which are the very nature of God, belong as well to the devotees, who have made a conflagration of themselves in the burning fire of God-love. These God-realisers constitute a blessed community, and on account of their intense love for afflicted mankind, they live only for its benefaction and betterment, proclaiming from pole to pole, like a rumbling cloud, the eternal Gospel of God from everlasting to everlasting.

APPENDIX A

TRANSLITERATION

The diacritical marks used in this book for the purpose of transliteration are as follows:—

Vowels:

Letter	Nāgari	Kannaḍa
a	अ	ಅ
ā	आ	ಆ
i	इ	ಇ
ī	ई	ಈ
ū	ऊ	ಊ
e	ए (long & short)	ಎ, ಏ
ai	ऐ	ಐ
o	ओ (long & short)	ಒ, ಓ
au	औ	ಔ

Consonants:

A consonant with 'h' indicates harder pronunciation; for instance:—

kh	ख्	ಖ್
gh	घ्	ಘ್ and so on;
c	च्	ಚ್
ḍ	ड्	ಡ್
ḷ	ळ्	ಳ್
ḥ	ः	ಃ

ṁ	म्	ಮ್	for instance		Sāṁkya	सांख्य	ಸಾಂಖ್ಯ
n	न्	ನ್	,,	,,	Ānanda	आनन्द	ಆನಂದ
ṇ	ण्	ಣ್	,,	,,	Revaṇa	रेवण	ರೇವಣ
ñ	ञ्	ಞ್	,,	,,	Jñāna	ज्ञान	ಜ್ಞಾನ
ṅ	ङ्	ಙ್	,,	,,	Śaṅkara	शङ्कर	ಶಂಕರ
ṛ	ऋ	ಋ	,,	,,	Ṛṣi	ऋषि	ಋಷಿ
ś	श्	ಶ್	,,	,,	Śiva	शिव	ಶಿವ
ṣ	ष्	ಷ್	,,	,,	Kṛṣṇa	कृष्ण	ಕೃಷ್ಣ
ṭ	ट्	ಟ್	,,	,,	Maṇṭapa	मण्टप	ಮಂಟಪ
v	व्	ವ್	,,	,,	Kavi	कवि	ಕವಿ

APPENDIX B

KEY TO PRONUNCIATION OF NAMES AND PLACES

The following names and terms are to be pronounced as below wherever they occur in this book. The pronunciation is indicated by diacritical marks.

A

Abhaṅga
Aḍakeśvara
Agarkheḍa
Ajāmiḷa
Akhaṇḍeśvara
Akka Mahādevi
Aṁburāo Mahārāja (Saint of Iñcageri)
Ānanda-Guheśvara
Anubhava Maṇṭapa
Apaṇācārya
Arundhati

B

Babalādi
Bādarāyaṇa
Balabhīmayogi of Śirasaṅgi
Bande Navāz
Basaveśvara
Beraṭūrapati
Bhavatāraka
Bhīmadāsa
Bhīmakavi

C

Cāmarasa
Caraṇadāsa
Carpaṭa
Caurāṅga
Cidānanda
Cokhāmelā

D

Dāmabhaṭ
Doḍḍapeṭi Basava
Ḍomnāḷ
Ḍoṇa (river)
Dūrvāsa

E

Ekanātha

G

Gaṅgādhara
Girimalleśa
Gopāladāsa
Gorakṣa or Gorakhanātha
Guheśvara
Gulāl
Guṇḍappa
Guruliṅgajaṅgama
Gurumahāliṅga

H

Hāvinahāḷa

Hṛṣīkeśa
I
Iñcageri
J
Jagannāthadāsa
Jalandhara
Jayatīrtha
Jñāneśvara
K
Kaḍkoḷa
Kāḍasiddha
Kāginelli
Kākhaṇḍki
Kalmeśvara—Kallayya of Hāvinahāḷa
Kalyāṇa
Kanakadāsa
Kānipha
Kṛṣṇa
Kṛṣṇadvaipāyana
Kṛṣṇānanda
Kṣīrasāgara
Kūḍalasaṅgama
Kūḍalūreśa
Kumāravyāsa
L
Liṅgāyata
M
Machīndra
Madhvācārya
Maḍivāḷa Yogi
Mahādevi Akka
Mahaliṅgaraṅga
Mahānta
Mahārāṣṭra
Mandarācala
Māṇikaprabhu
Mantrālaya
Marulasiddha
Maulā
Mīrābāi
Mucakunda
Muktābāi
Muppinaṣaḍakṣari
N
Nāḍagauḍa
Nāgaliṅga
Nāmadeva
Nānak
Nandyāḷa
Nārada
Narasī Mehta
Nijaguṇaśivayogi
Nimbaḷ
Nimbargi
Nīralkeri
Nirupādhisiddha
P
Pañcākṣari
Paṇdit Brij Nāth Vyās
Patañjali
Prahlāda
Puṇḍalīka
Purandaradāsa

Purandaragaḍa

R

Rāghavendrasvāmi
Raidāsa
Rāmadāsa
Rāmānuja
Reṇavi
Revaṇanātha
Revaṇasiddha
Rudrayyāsvāmi
Rukmāṅgada

S

Śabari
Ṣaḍakṣari
Sadāśivendra
Śaivism
Śaivite
Saṅga
Sañjīvarāya
Śaṅkarācārya
Ṣaṇmukha
Śaraṇa Basava
Śarīfsāheb of Śiggāvi
Sarpabhūṣaṇa
Sarvajña
Sāyaṇa
Śeṣa
Seṭyappa
Siddhaliṅgeśvara
Siddharāma
Siddharāmeśvara
Śiśunāḷadhīśa
Śiva
Śivaliṅgavvā
Sondānapura
Śrīgiri or Śrīśaila
Śuka
Śūnya Saṁpādane
Sūradāsa

T

Tukārāma
Tulasīdāsa

V

Vādirājasvāmi
Vaiṣṇavism
Vaiṣṇavite
Vālmīki
Vāmadeva
Vasiṣṭha
Vāsuki
Veṇugopāla
Vijayadāsa
Vijñānabhikṣu
Viṣṇu
Viṣṇubhaṭ
Vyāsa
Vyāsarāya

Y

Yaḍūr
Yājñavalkya

APPENDIX C

GLOSSARY OF SANSKRIT WORDS

A

Abhaṅgas : Verses in the metre of that name in Marāṭhi.

Ācārya : A preceptor, a philosopher who has written commentaries on the Upaniṣads, the Brahma Sūtras and the Gītā.

Ajñāna : Ignorance.

Alaṅkāra Śāstra : Rhetorics.

Amīrasa : Nectar, sweet juice being an internal secretion enjoyed by the yogis at a certain stage of Sādhanā.

Anāhatanāda : Unstruck or uncaused sound.

Antaryāmin : The spirit within.

Anubhava Maṇṭapa : The Hall in which saints used to assemble in Kalyāṇa, the capital where Basaveśvara was Prime Minister.

Aṇugītā : Gītā of that name.

Arthāntaranyāsa : A figure of speech in Sanskrit.

Āsanas : Yogic postures.

Āśramas : Hermitages.

Aśvamedha : Name of a sacrifice in which a horse is sacrificed.

Ātman : The soul, the self, the supreme spirit.

B

Bahiryāmin : Individual consciousness engaged in outward objects of sense.

Bhāva : Emotion, emotion of love towards God.

Bhogi : One who enjoys life.

Brahmarandhra : The aperture in the brain through which the consciousness of the yogi reaches the highest seat of the spirit in the body.

C

Cakras (Plexuses) : The Six Cakras.

Cintāmaṇi : The wish-fulfilling gem.

D

Dāsakūṭa : The group or school of Vaiṣṇava saints in Karnāṭaka.

Dhyāsa : Continuous and concentrated contemplation.

Draṣṭā-Sākṣi : The seer, the witness.

G

Guru : The spiritual preceptor who initiates.

H

Hīnayāna : As different from Mahāyāna among Buddhists.

I

Ināmdār : Holder of land gifted to him.

J

Jaṅgama : That class of people among Liṅgāyats who have renounced.

K

Kali-Age : The last of time-cycles according to Hindus.

Kalpavṛkṣa : The wish-fulfilling tree.

Kāmadhenu : The wish-fulfilling cow.

Kārabhāri : Administrator, manager.

Kheḍḍa operation: A Process by which wild elephants are captured with the help of trained elephants.

Kṣīrasāgara: Ocean of Milk in which Lord Viṣṇu is supposed to be resting.

Kuṇḍalini: The serpent-power, the seat of the subtle and potential power in man.

L

Lākṣāgṛha: The house made of lac.

Liṅgāyats: Also called Vīraśaivas, devotees of Śiva in a special senee.

M

Mahāyāna: As different from Hīnayāna among the Buddhists.

Mantra: A word or expression charged with potent power.

Mokṣa: Complete and final spiritual liberation.

Mudrikā: Pen-name or Pseudonym.

N

Nāthas: A cult of yogis whose Guru is Gorakhnāth.

Nirguṇa: Without attributes.

Niścintatā: Beyond care and worry.

P

Puruśa and Prakṛti: Principle of consciousness and principle of material existence.

S

Saccidānanda (*Sat-cit-ānanda*): The basic terms in which the Supreme Spirit is usually described.

Sādhaka: The aspirant.

Sādhanā: Spiritual discipline.

Saguṇa : With attributes.

Sahasracakra : The seat of the highest spiritual consciousness in the brain.

Samādhi : Spiritual experience of the highest type.

Samādhis : Tombs raised on the mortal remains of saints.

Saṅkīrtana : Singing and dancing in praise of God.

Siddha : One who has attained the highest spiritual stage.

Siddhānti : A philosopher who logicises but has no spiritual experienee.

Sohaṁ : 'I am He'; This is one of the Mantras meditated upon by Advaitins.

Subhāṣita : A good and well-known saying.

Śvāsa and Ucchvāsa : Incoming and outgoing breath.

T

Tantras : The religious texts that lay emphasis on the technical side of spiritual discipline.

Tattvamasi : 'That thou art', is an Upaniṣadic text meaning that individual consciousness is of the same nature as universal consciousness.

U

Unmani : That condition of mind which obtains when it is in tune with the spirit.

V

Vacana : A saying; the brief and pithy style adopted by Vīraśaiva mystics of Karnāṭaka.

Vīraśaiva : A Śaiva who is intensely so and follows the discipline of the Vīraśaiva cult.

APPENDIX D

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ದಾಸಸಾಹಿತ್ಯ

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ವಚನಸಾಹಿತ್ಯ

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ಇತರ ಸಾಹಿತ್ಯ

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೩. ಹರಿಹರನ ರಗಳೆಗಳು
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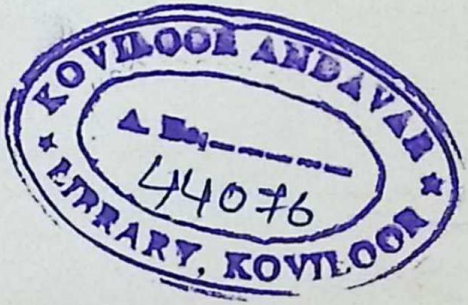

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As a professor of Philosophy in the Fergusson College, Poona, and then as head of the Department of Philosophy in the Allahabad University, and later as its Vice-Chancellor, his record has been a very distinguished one.

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